RANK LOESSER

Where's Charley?

A Publication of
FRANK MUSIC CORP.
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WHERE'S CHARLEY?

A Musical Comedy
in Two Acts

BOOK BY
GEORGE ABBOTT

MUSIC AND LYRICS BY
FRANK LOESSER

Based on "Charley's Aunt" by
BRANDON THOMAS

VOCAL SCORE

.S.A.

FRANK MUSIC CORP.

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WHERE'S CHARLEY?

Characters in Order of Appearance

BRASSETT
JACK CHESNEY
CHARLEY WYKEHAM
KITTY VERDUN
AMY SPETTIGUE
WILKINSON
SIR FRANCIS CHESNEY
MR. SPETTIGUE
A PROFESSOR
DONNA LUCIA D'ALVADOREZ
PHOTOGRAPHER
PATRICIA
REGGIE

ACT I

Scene 1.	A Room at Oxford University.
Scene 2.	A Street.
Scene 3.	The Garden.
Scene 4.	Where the Nuts Come From!

ACT II

Scene 1.	The Garden.
Scene 2.	A Street.
Scene 3.	Where the Ladies Go.
Scene 4.	A Garden Path.
Scene 5.	The Ballroom.

TIME: 1892

WHERE'S CHARLEY?

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WHERE'S CHARLEY?

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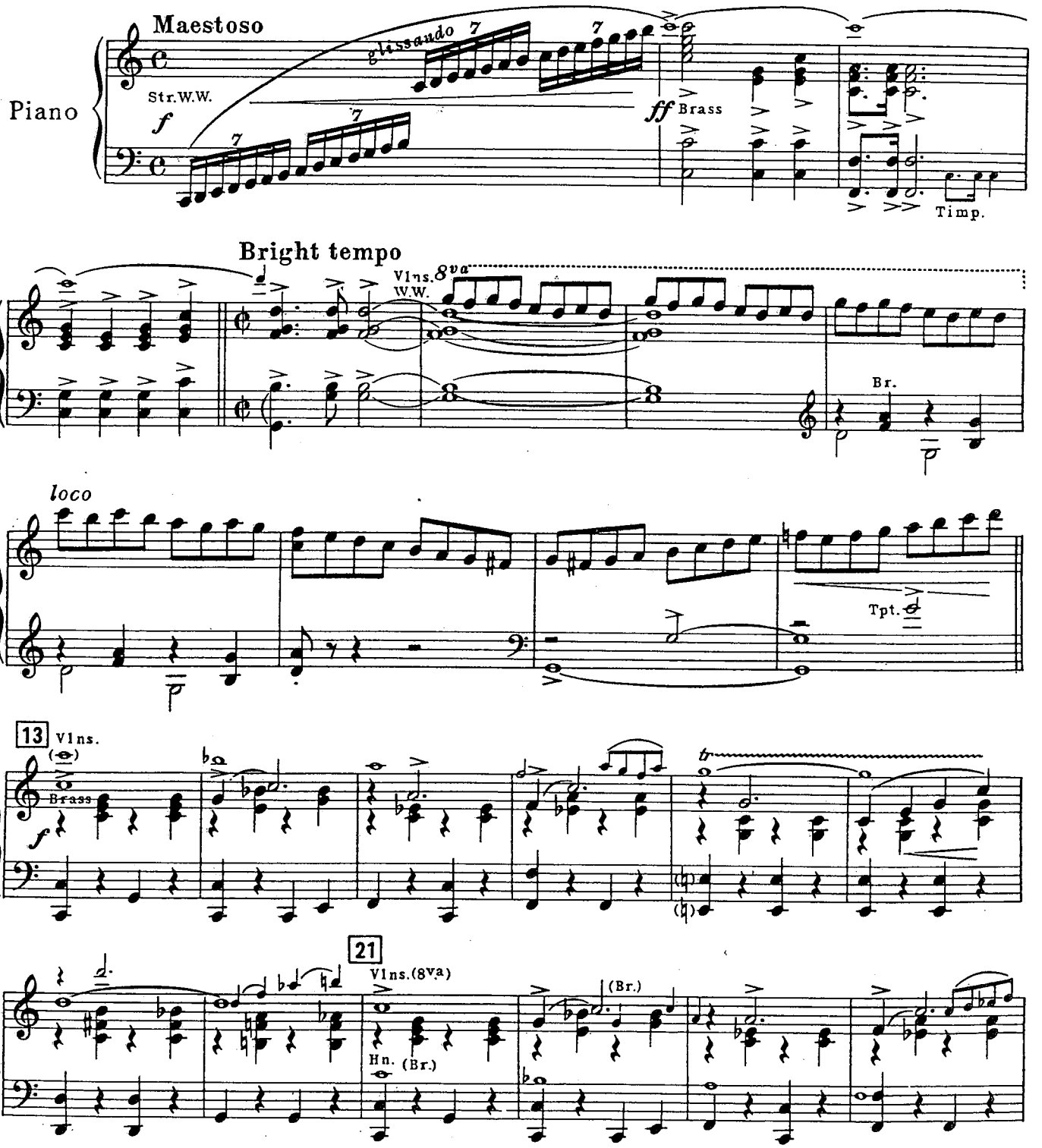
OVERTURE



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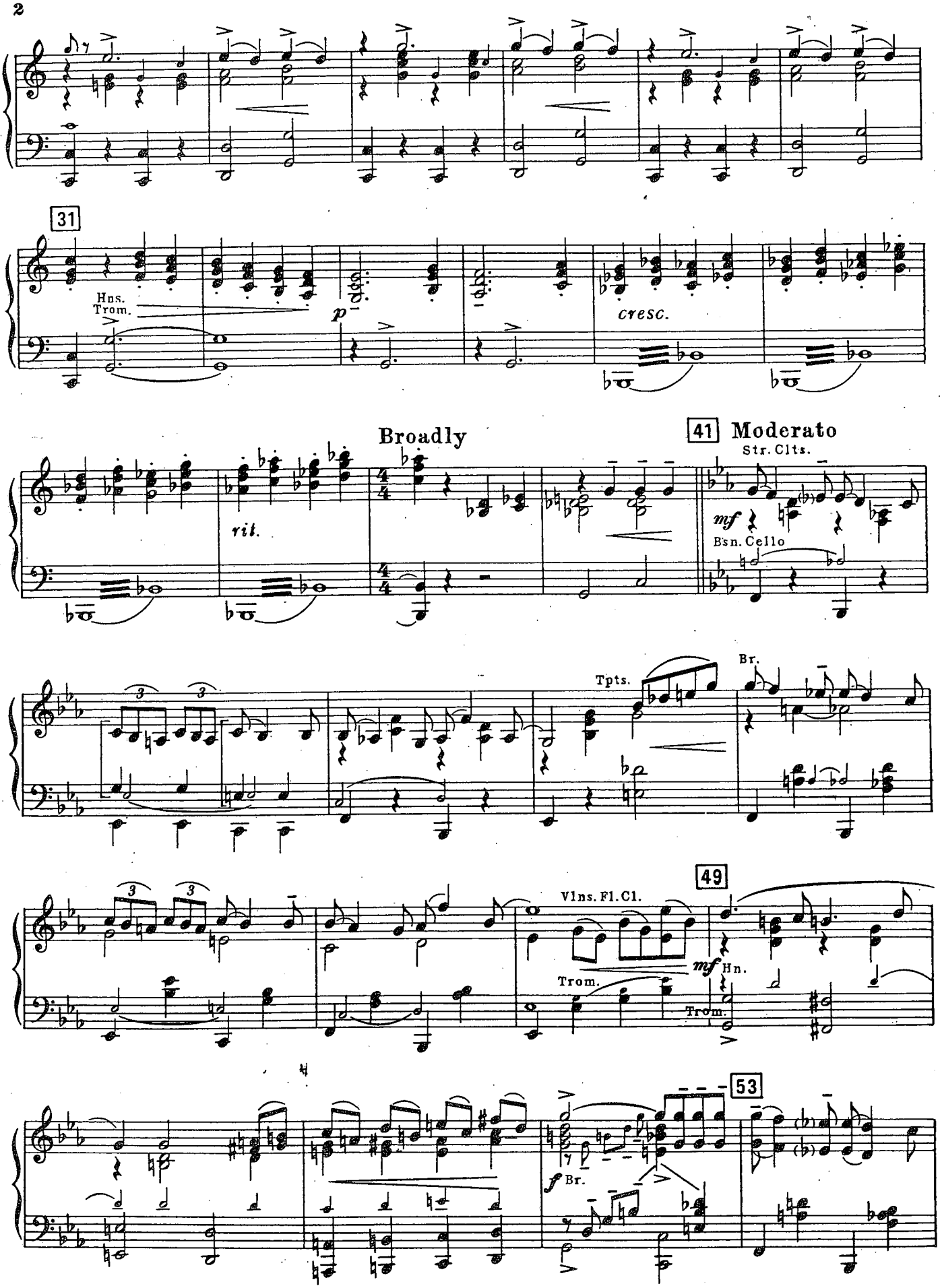
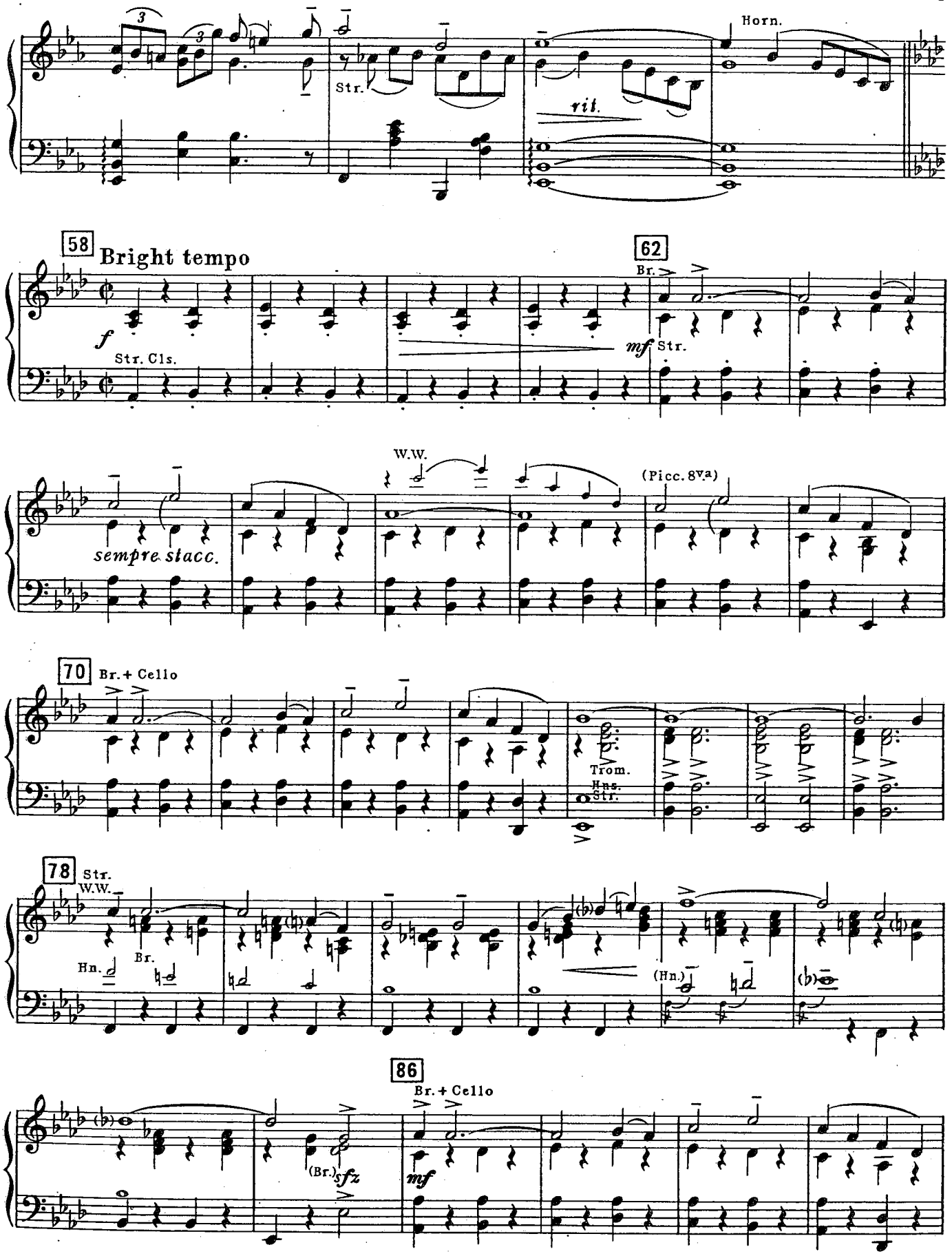
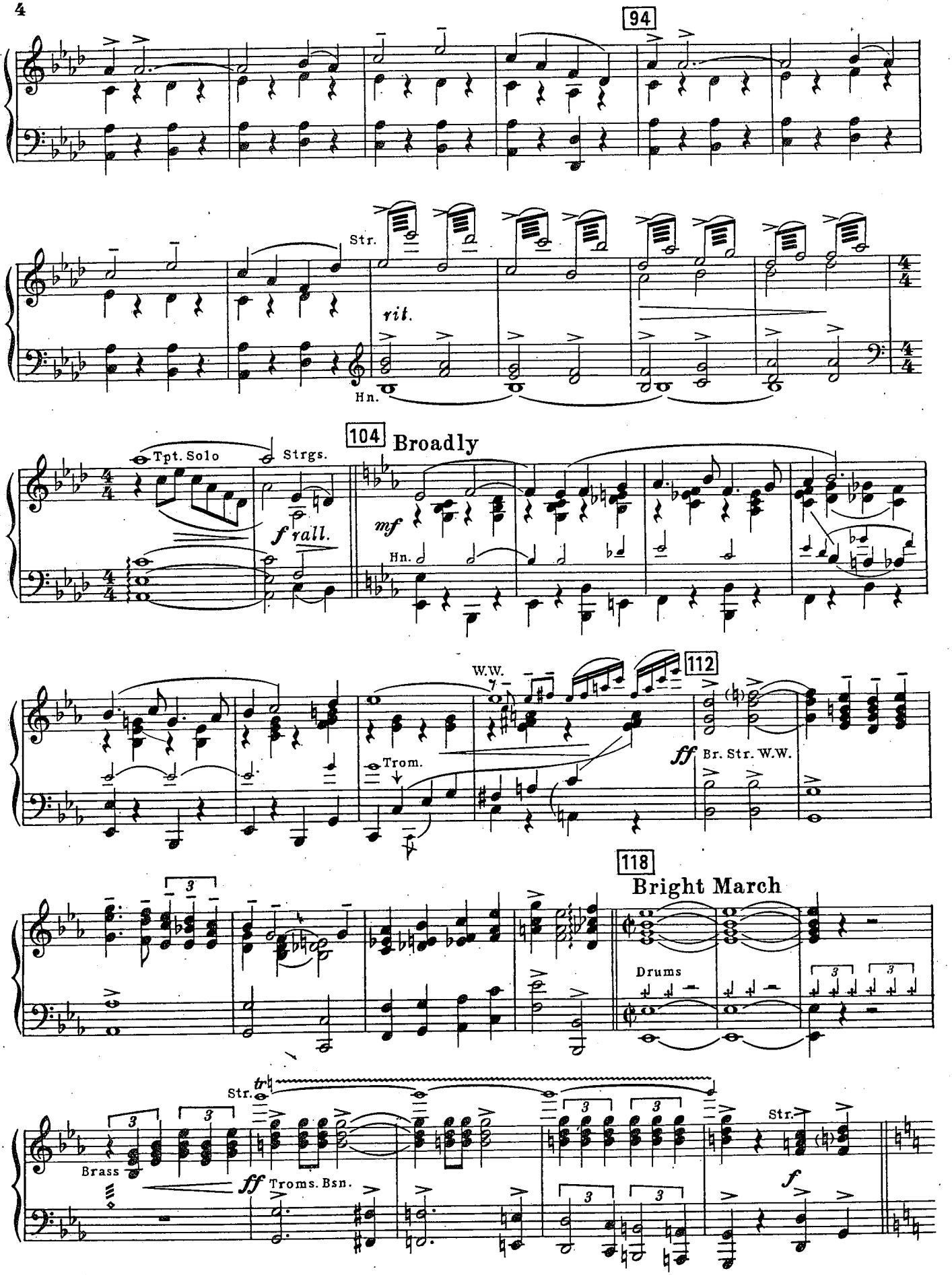
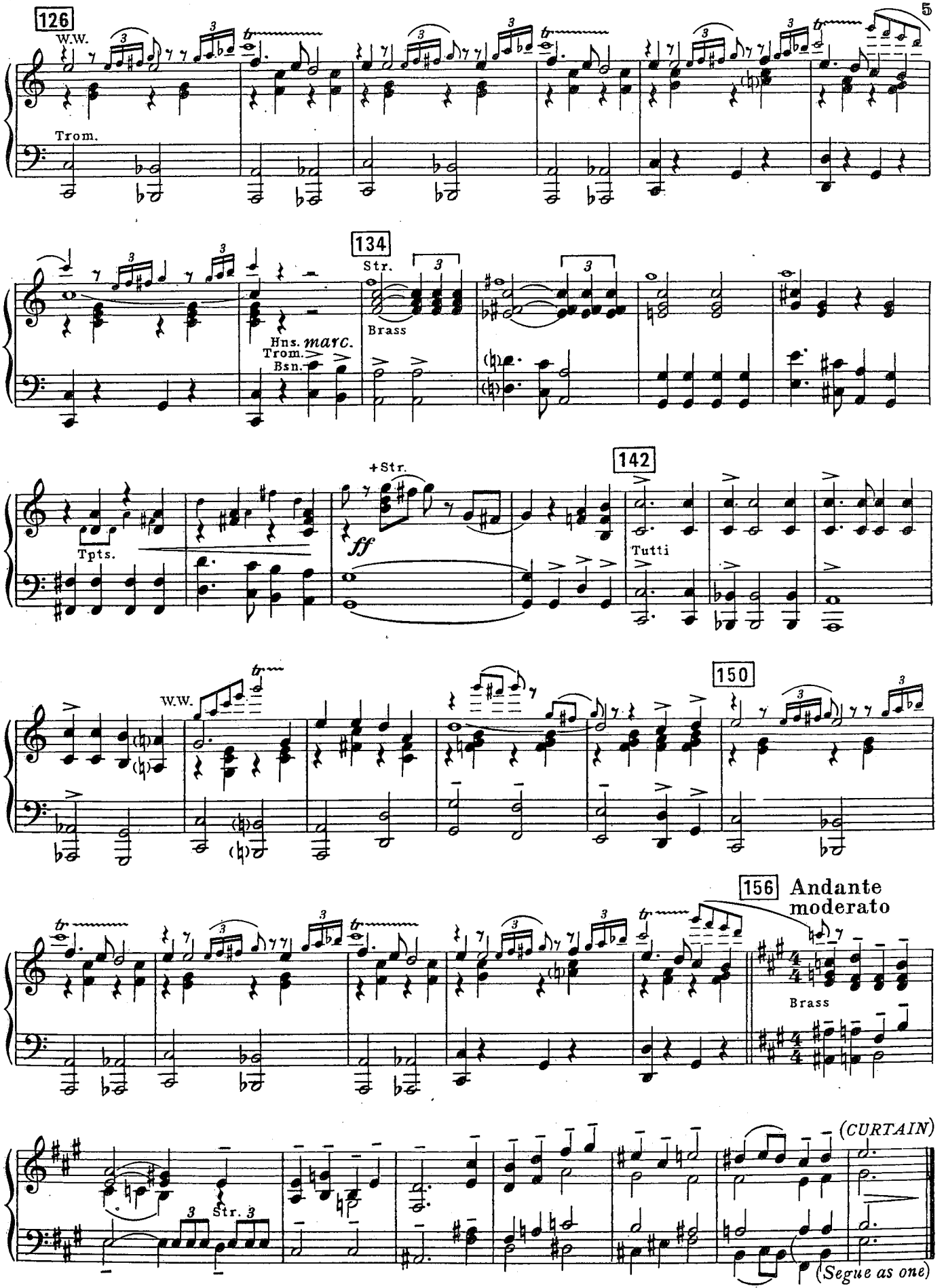

31
Hns.
Trom.
p
cresc.
Broadly
rit.
41 Moderato
Str. Clts.
mf
Bsn. Cello
Tpts.
Br.
49
Vlns. Fl. Cl.
mf Hn.
Trom.
Trom.
53
f Br.


Horn.
Str.
rit.
58
Bright tempo
f
Str. Cls.
62
Br.
mf
Str.
W.W.
sempre stacc.
(Picc. 8va)
70
Br. + Cello
Trom.
Hns.
Str.
78
Str.
W.W.
Hn.
Br.
(Hn.)
86
Br. + Cello
(Br.)
sfz
mf


94
Str.
rit.
Hn.
104
Broadly
Tpt. Solo
Strgs.
f rall.
mf
Hn.
W.W.
112
Trom.
ff
Br. Str. W.W.
118
Bright March
Drums
Brass
Str.
tr
ff
Troms. Bsn.
Str.
f


126
W.W.
Trom.
134
Str.
Brass
Hns. marc.
Trom.
Bsn.
142
+Str.
ff
Tpts.
Tutti
150
W.W.
156
Andante moderato
Brass
Str.
(CURTAIN)
(Segue as one)

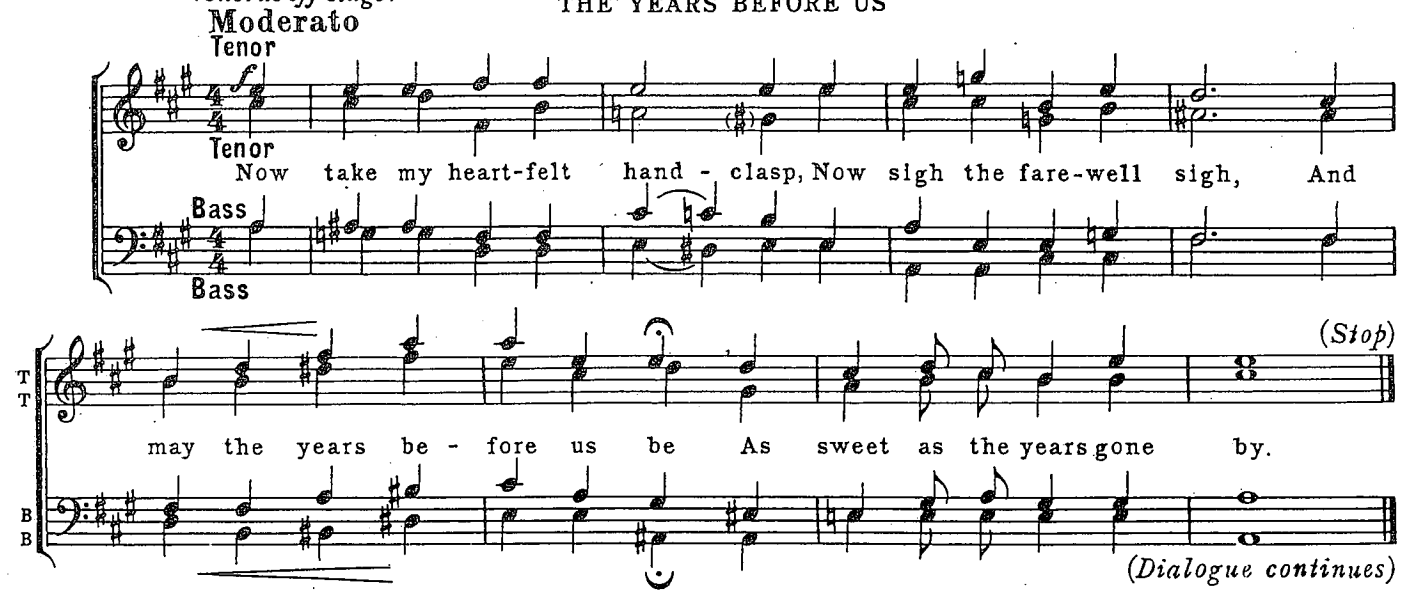
Act I

No 1

MALE CHORUS (Unaccompanied)

"THE YEARS BEFORE US"

(Chorus off stage)

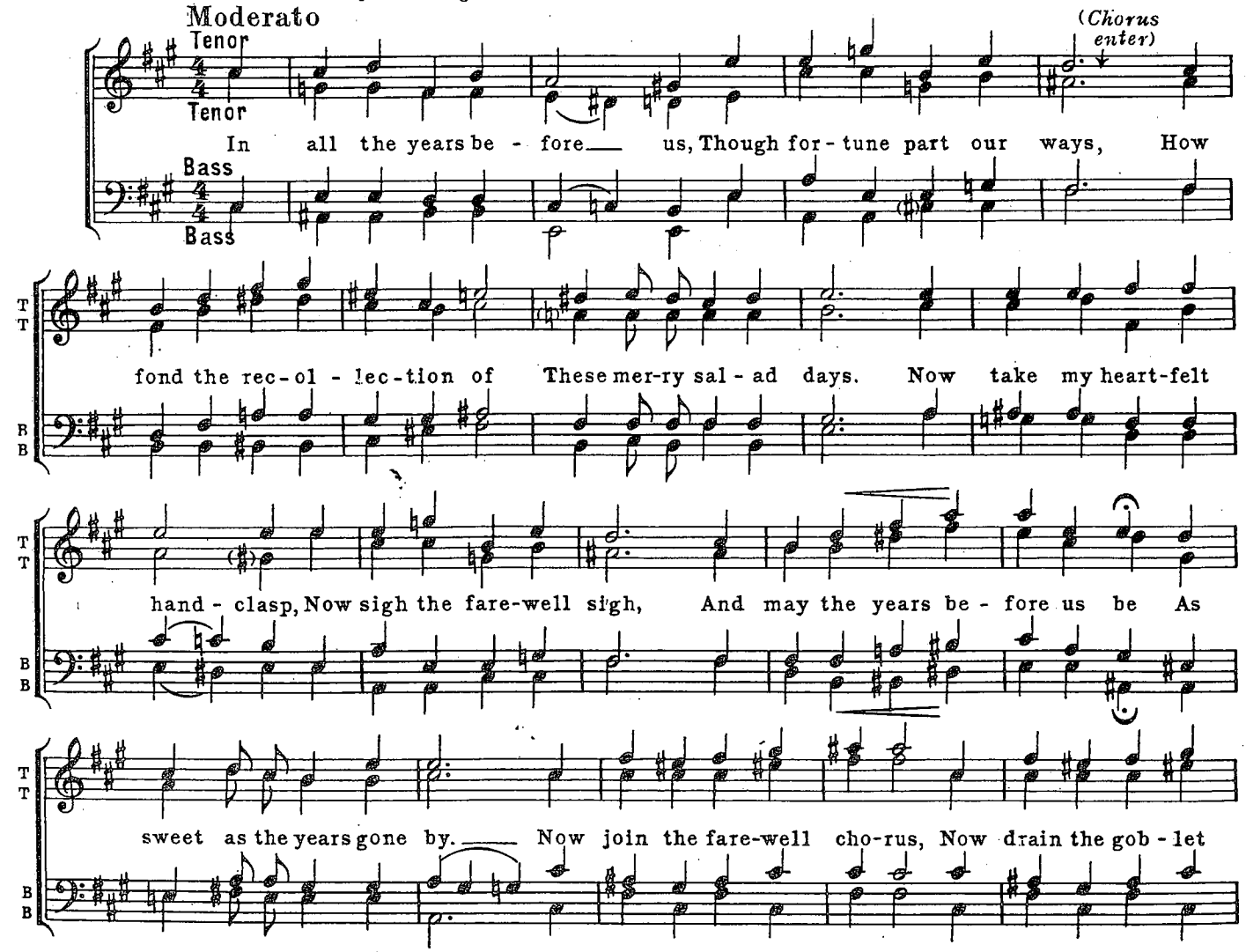


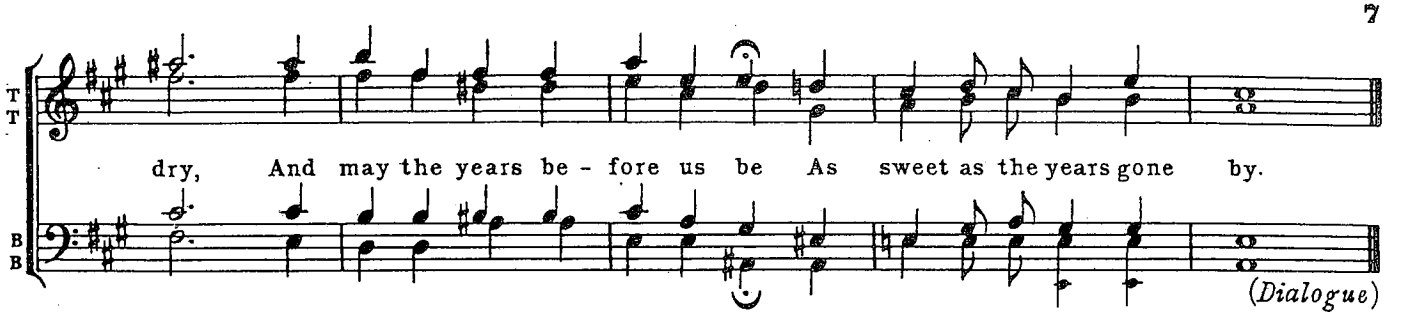
No 1A

MALE CHORUS (Unaccompanied)

"THE YEARS BEFORE US"

Cue: (JACK) "Commemoration day is turning into a blasted nuisance"

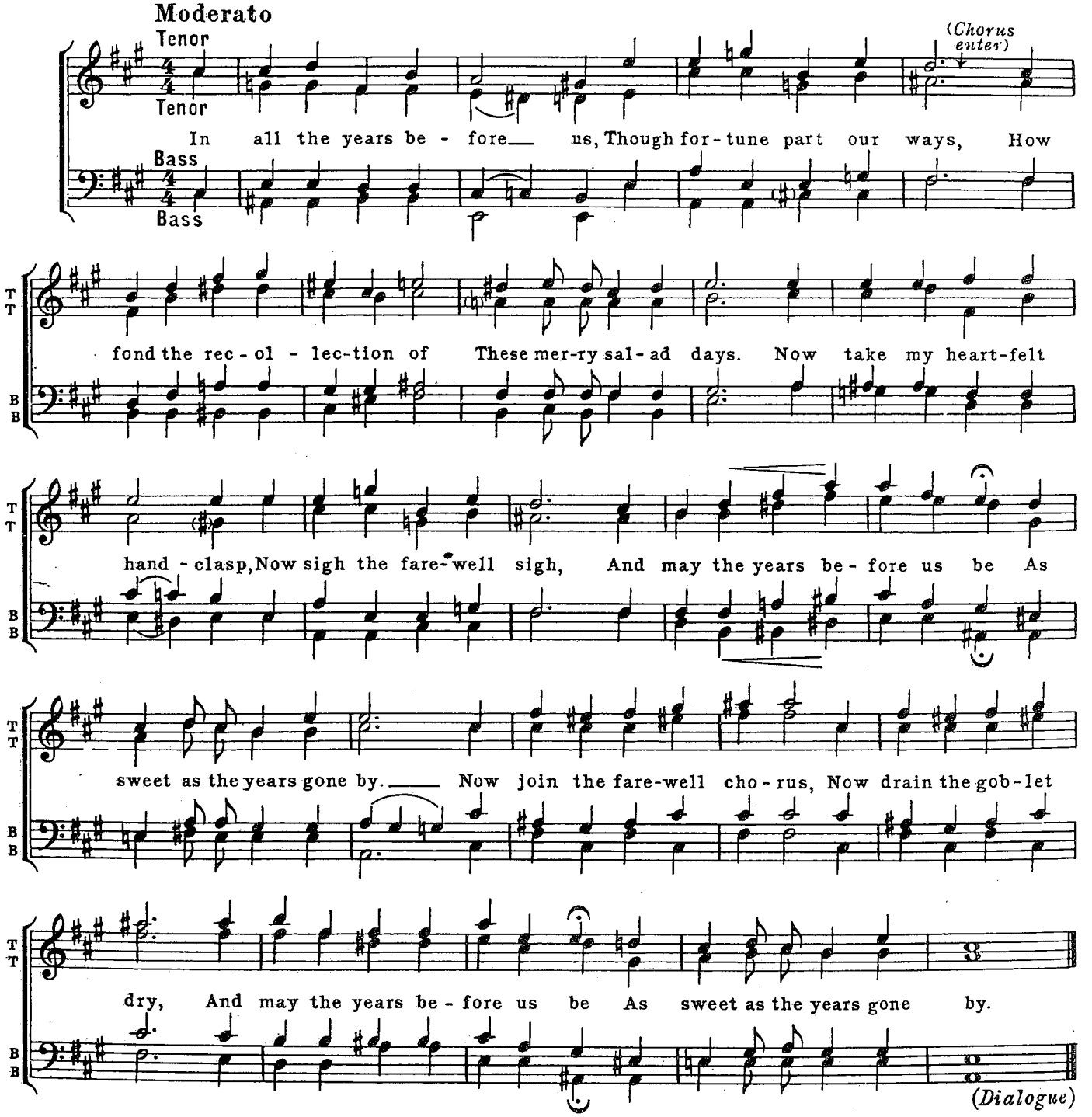




No 1B MALE CHORUS (Unaccompanied) Reprise

"THE YEARS BEFORE US"

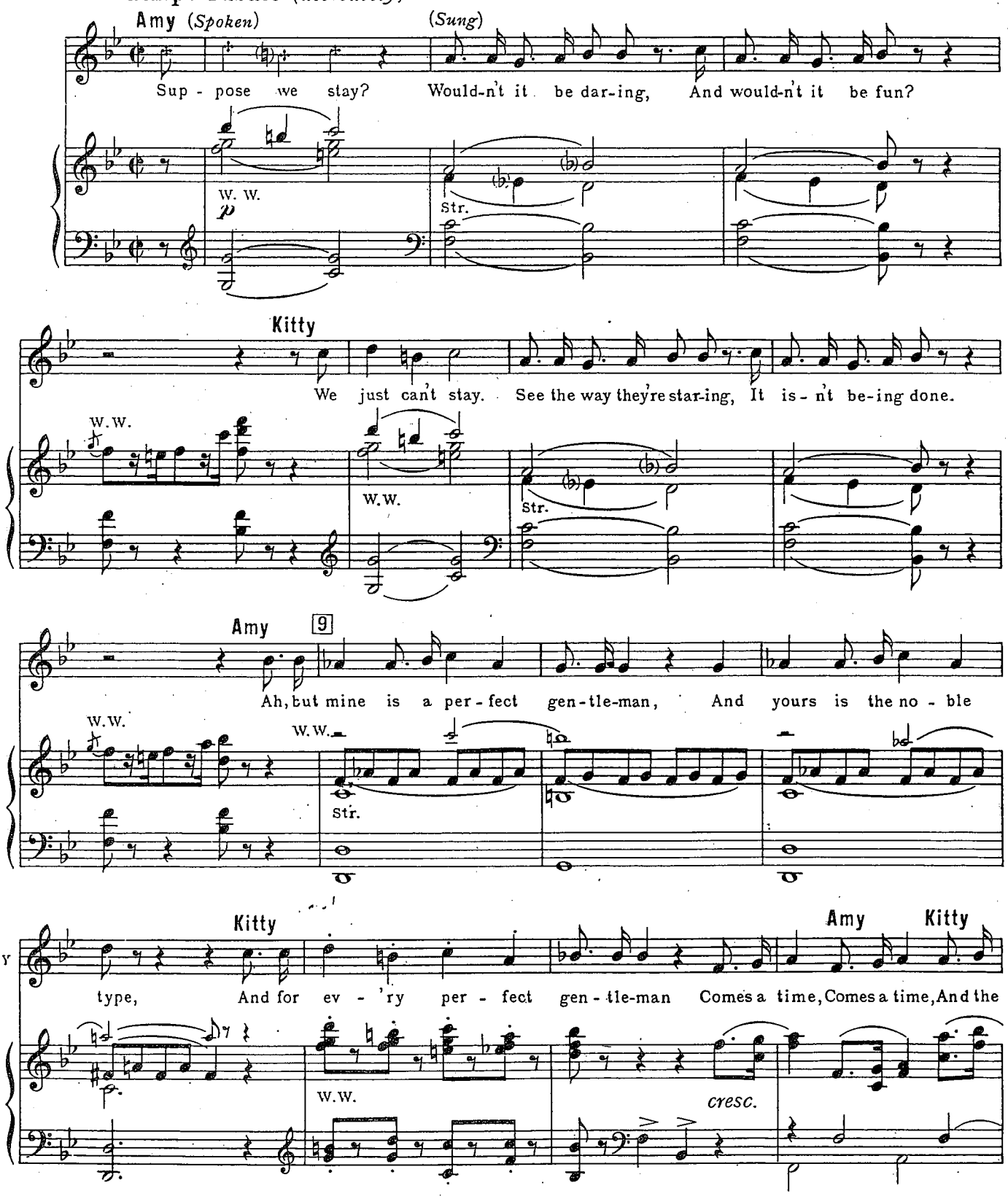
Cue: (CHARLEY) "She can certainly catch a train"

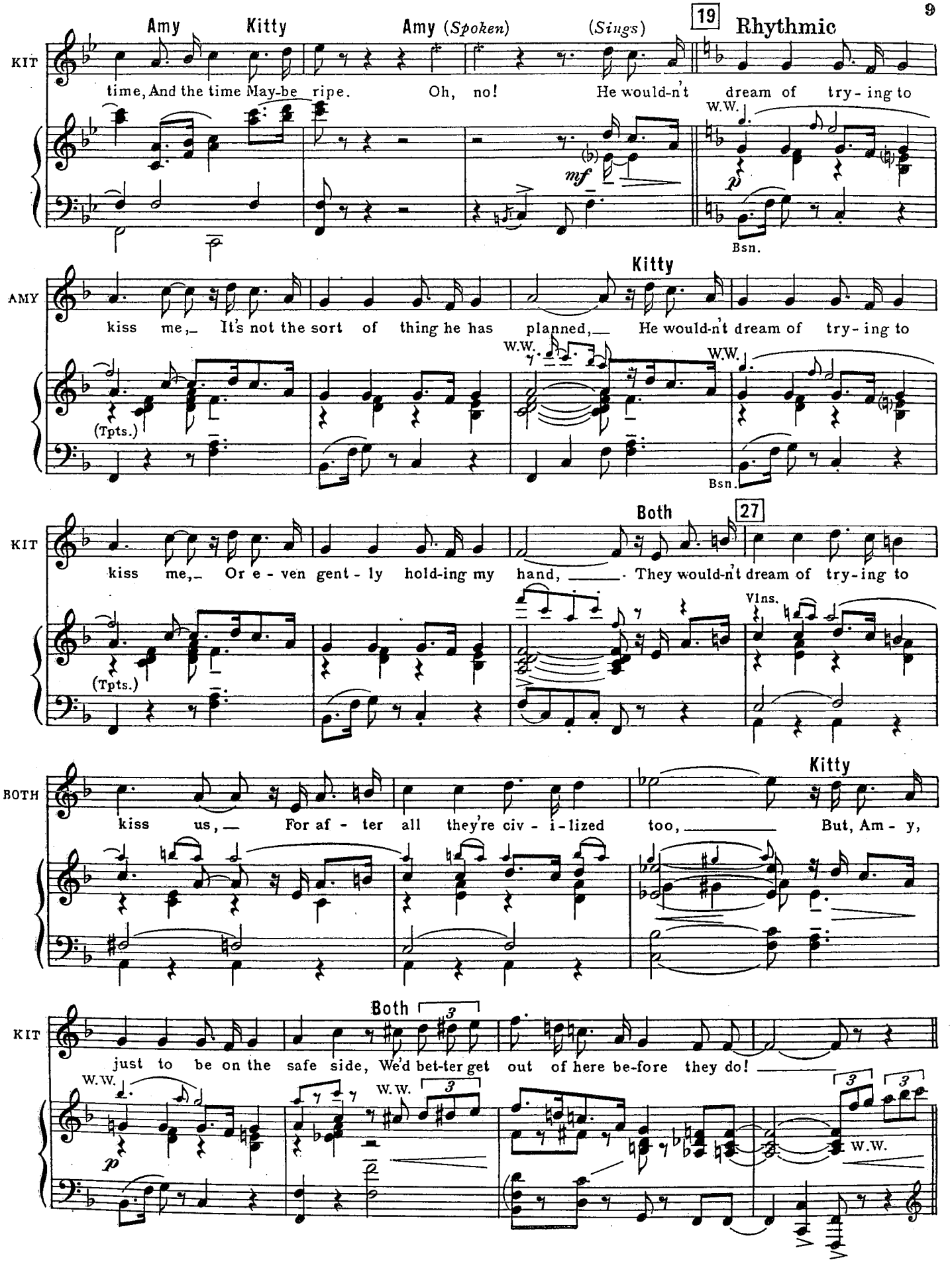


No 2 QUARTET (Amy, Kitty, Charley & Jack) and Dance

"BETTER GET OUT OF HERE"

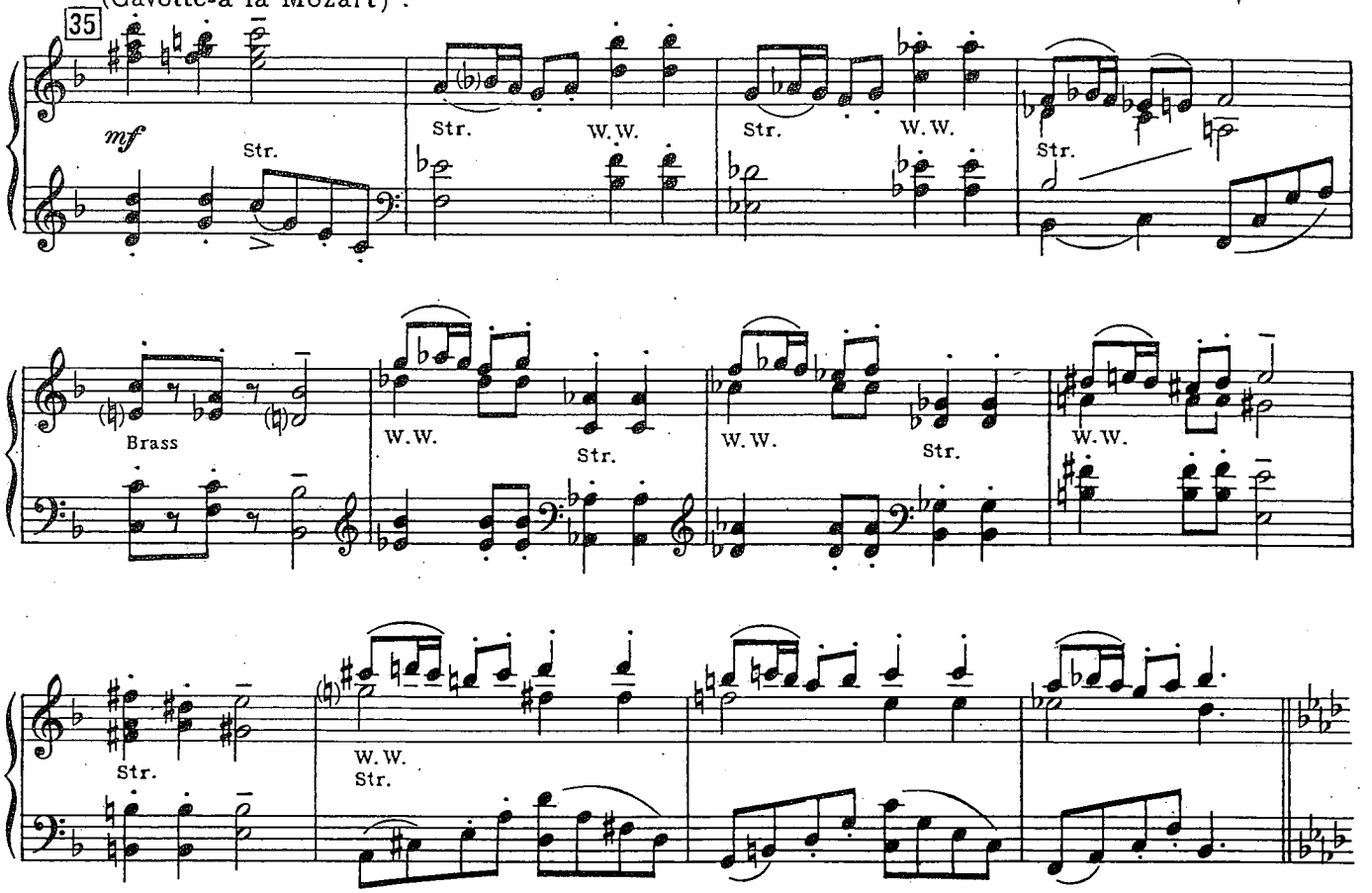
Cue: (CHARLEY) My Aunt will be here on the next train.
(KITTY) Amy, don't you think—




Amy
Kitty
Amy (Spoken)
(Sings)
19
Rhythmic
KIT
time, And the time May-be ripe.
Oh, no!
He would-n't dream of try-ing to
W.W.
mf
p
Bsn.
AMY
Kitty
kiss me,_ It's not the sort of thing he has planned,_ He would-n't dream of try-ing to
(Tpts.)
W.W.
Bsn.
KIT
Both
27
kiss me,_ Or e-ven gent-ly hold-ing my hand, _____. They would-n't dream of try-ing to
(Tpts.)
Vlns.
BOTH
Kitty
kiss us,_ For af-ter all they're civ-i-lized too, _____ But, Am-y,
KIT
Both
just to be on the safe side, We'd bet-ter get out of here be-fore they do! _____
W.W.
p
W.W.
W.W.

DANCE

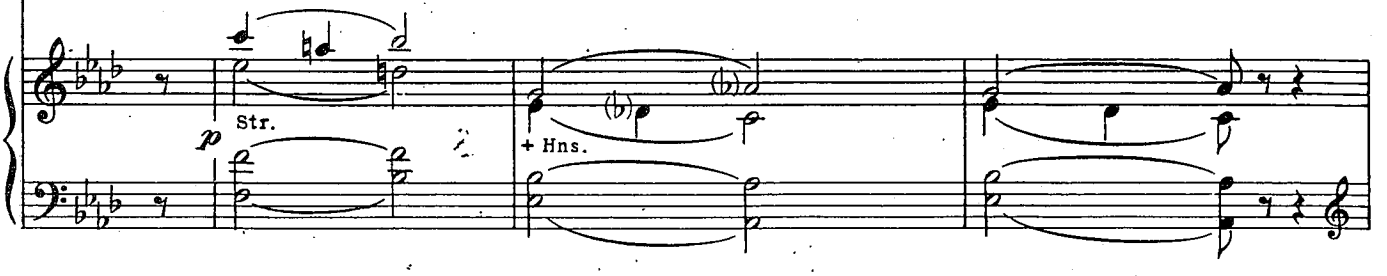
(Gavotte-à la Mozart) .



47 **Tempo rubato**

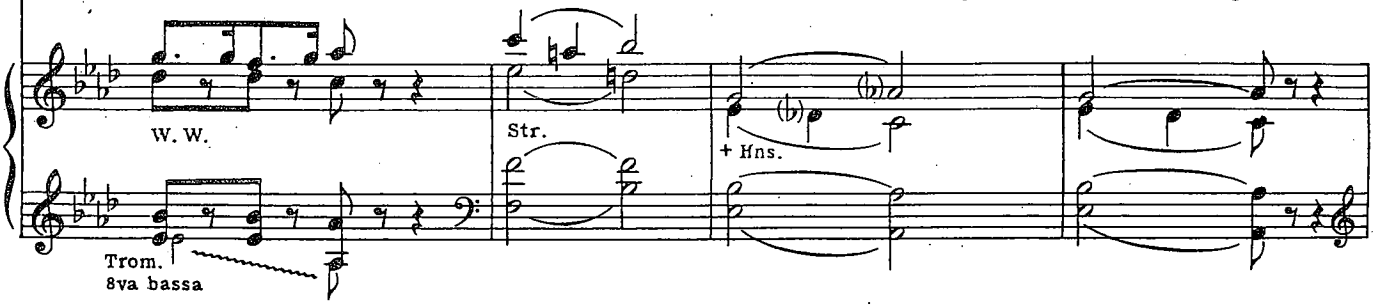
Charley

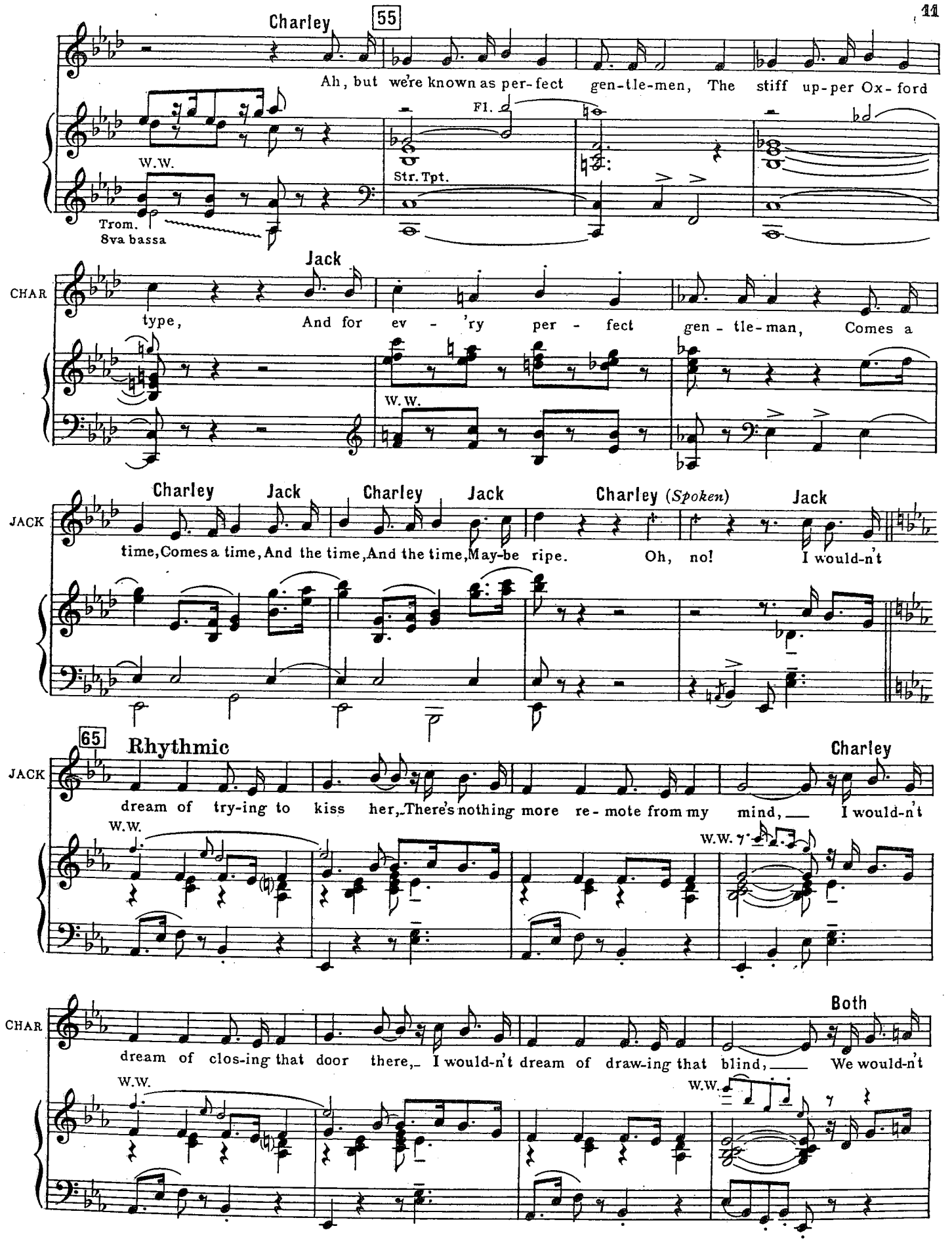
Sup - pose they stay? Would-n't it be dar-ing, And would-n't it be fun?

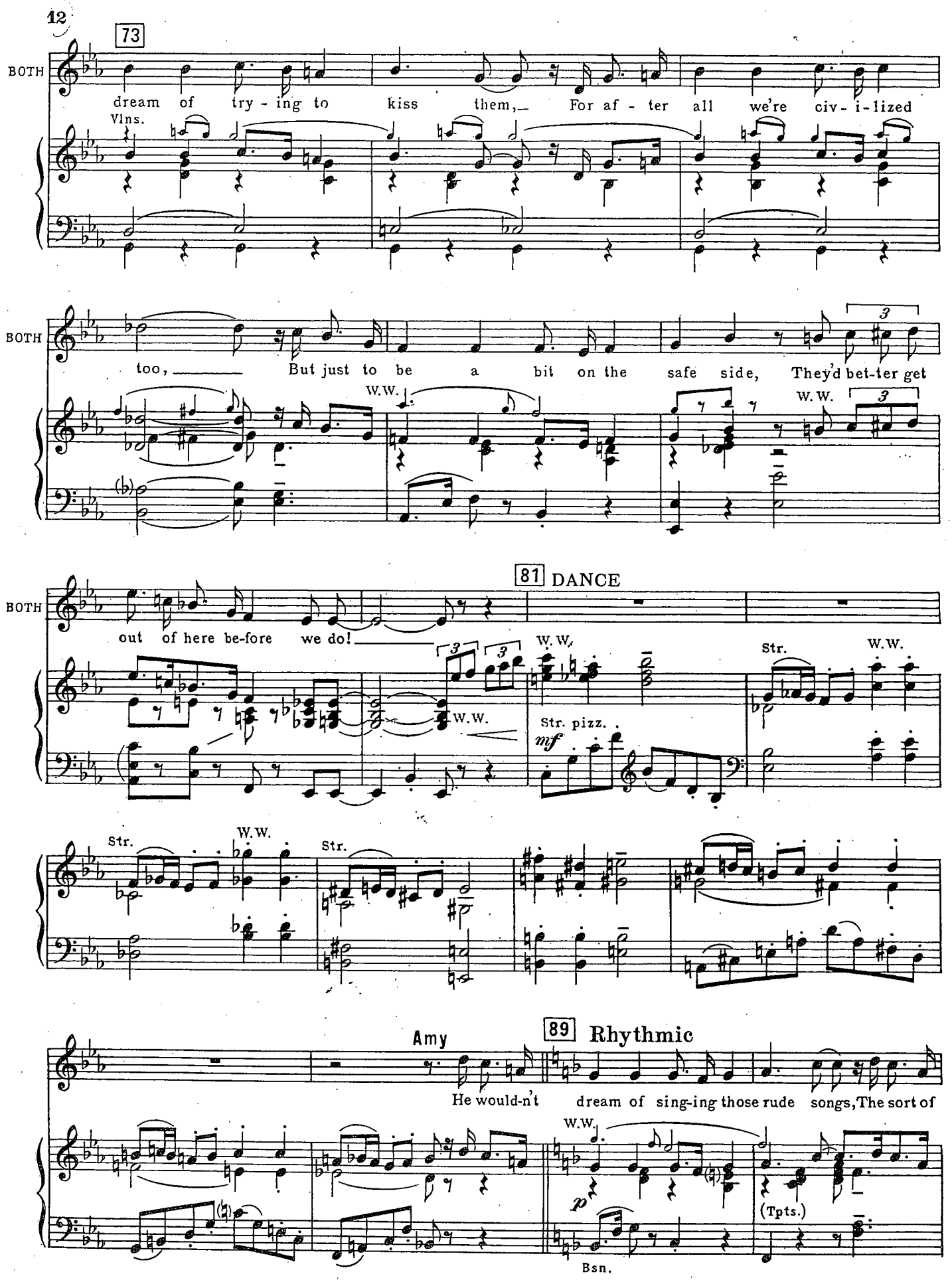


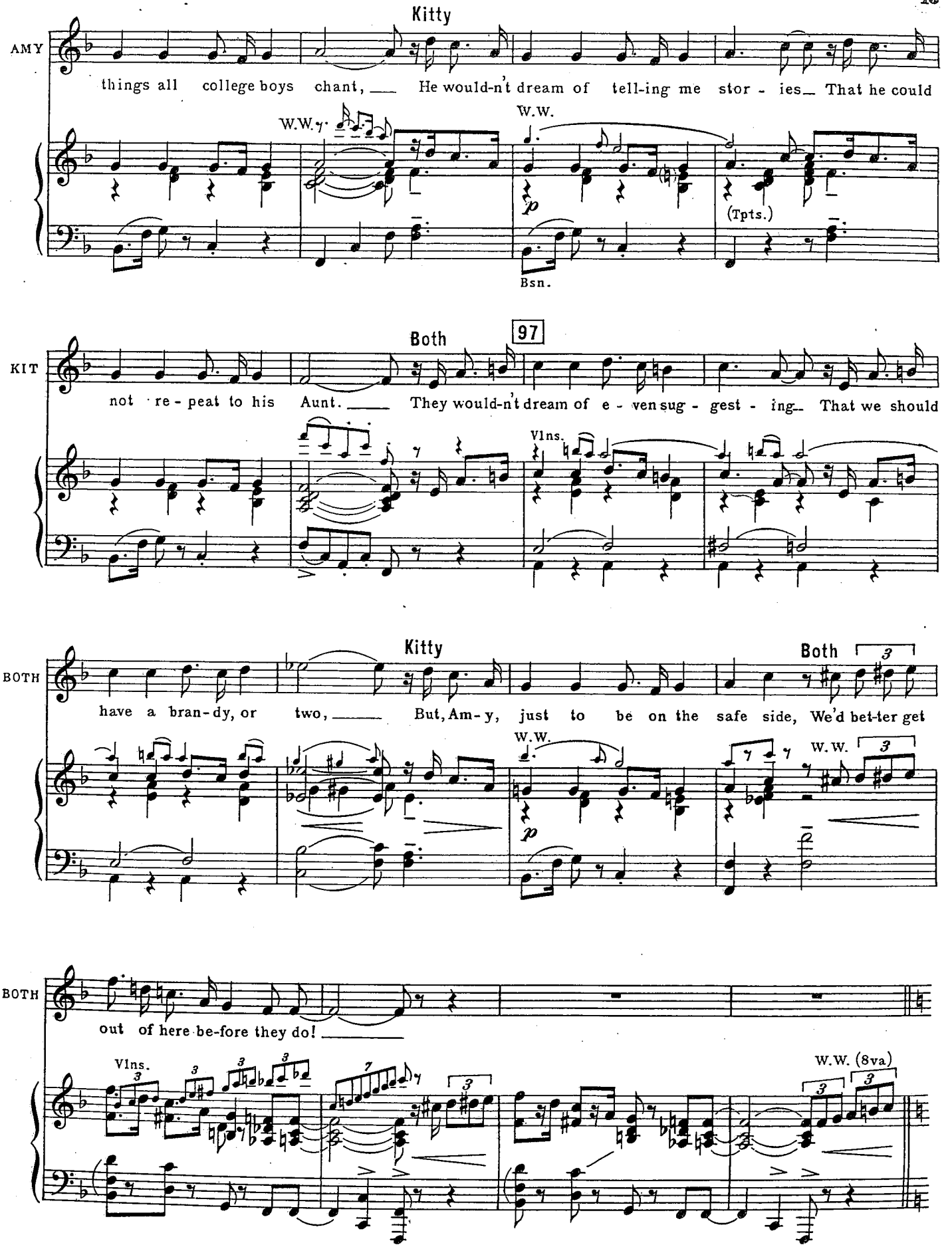
Jack

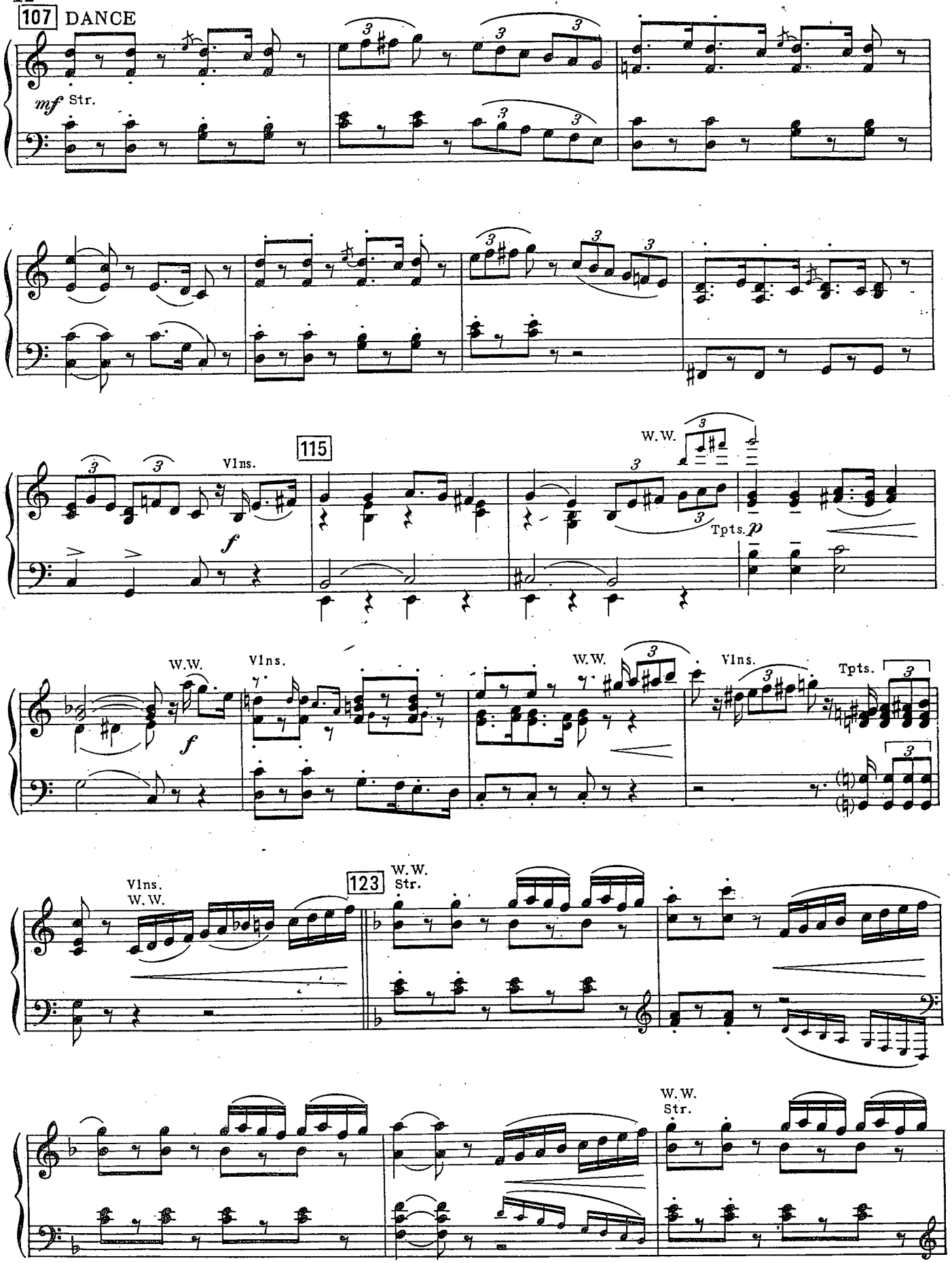
They just can't stay. Don't be o-ver bearing, It is-n't be-ing done.

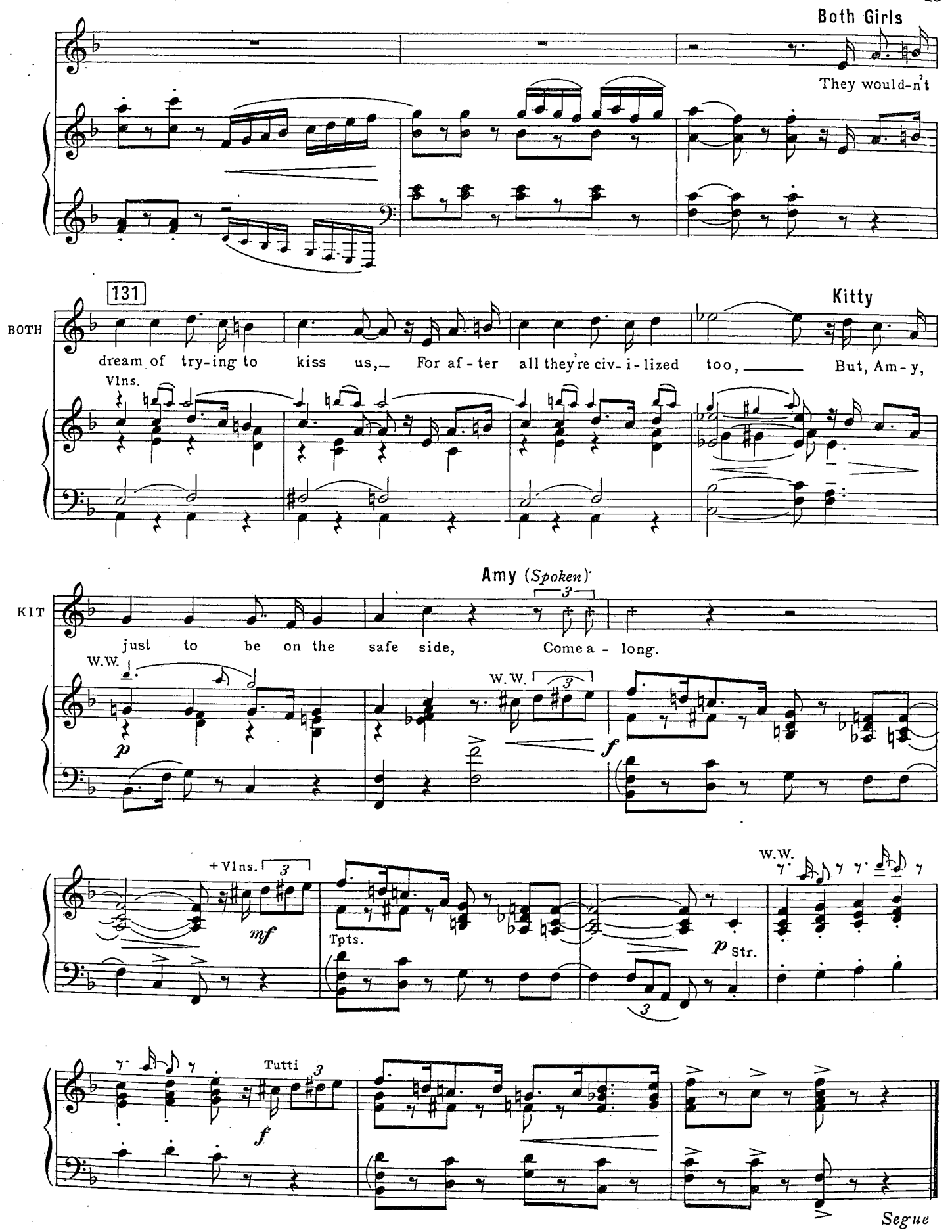



Charley
55
Ah, but we're known as per-fect gen-tle-men, The stiff up-per Ox-ford
Fl.
W.W.
Str. Tpt.
Trom.
8va bassa
Jack
CHAR
type, And for ev - 'ry per - fect gen - tle-man, Comes a
W.W.
Charley
Jack
Charley
Jack
Charley (Spoken)
Jack
JACK
time, Comes a time, And the time, And the time, May-be ripe. Oh, no! I would-n't
65
Rhythmic
Charley
JACK
dream of try-ing to kiss her, There's nothing more re-mote from my mind, I would-n't
W.W.
W.W.
Both
CHAR
dream of clos-ing that door there, I would-n't dream of draw-ing that blind, We would-n't
W.W.
W.W.


73
BOTH
dream of try - ing to kiss them, For af - ter all we're civ - i - lized
Vlns.
BOTH
too, But just to be a bit on the safe side, They'd bet-ter get
W.W.
W.W.
3
81 DANCE
BOTH
out of here be-fore we do!
3
3
W.W.
W.W.
Str.
W.W.
Str. pizz.
mf
Str.
W.W.
Str.
89 Rhythmic
Amy
He would-n't dream of sing-ing those rude songs, The sort of
W.W.
p
(Tpts.)
Bsn.


Kitty
AMY
things all college boys chant, He would-n't dream of tell-ing me stor - ies That he could
W.W.
W.W.
p
(Tpts.)
Bsn.
Both
97
KIT
not re - peat to his Aunt. They would-n't dream of e - ven sug - gest - ing That we should
Vlns.
Kitty
Both
BOTH
have a bran-dy, or two, But, Am-y, just to be on the safe side, We'd bet-ter get
W.W.
W.W.
p
BOTH
out of here be-fore they do!
Vlns.
W.W. (8va)

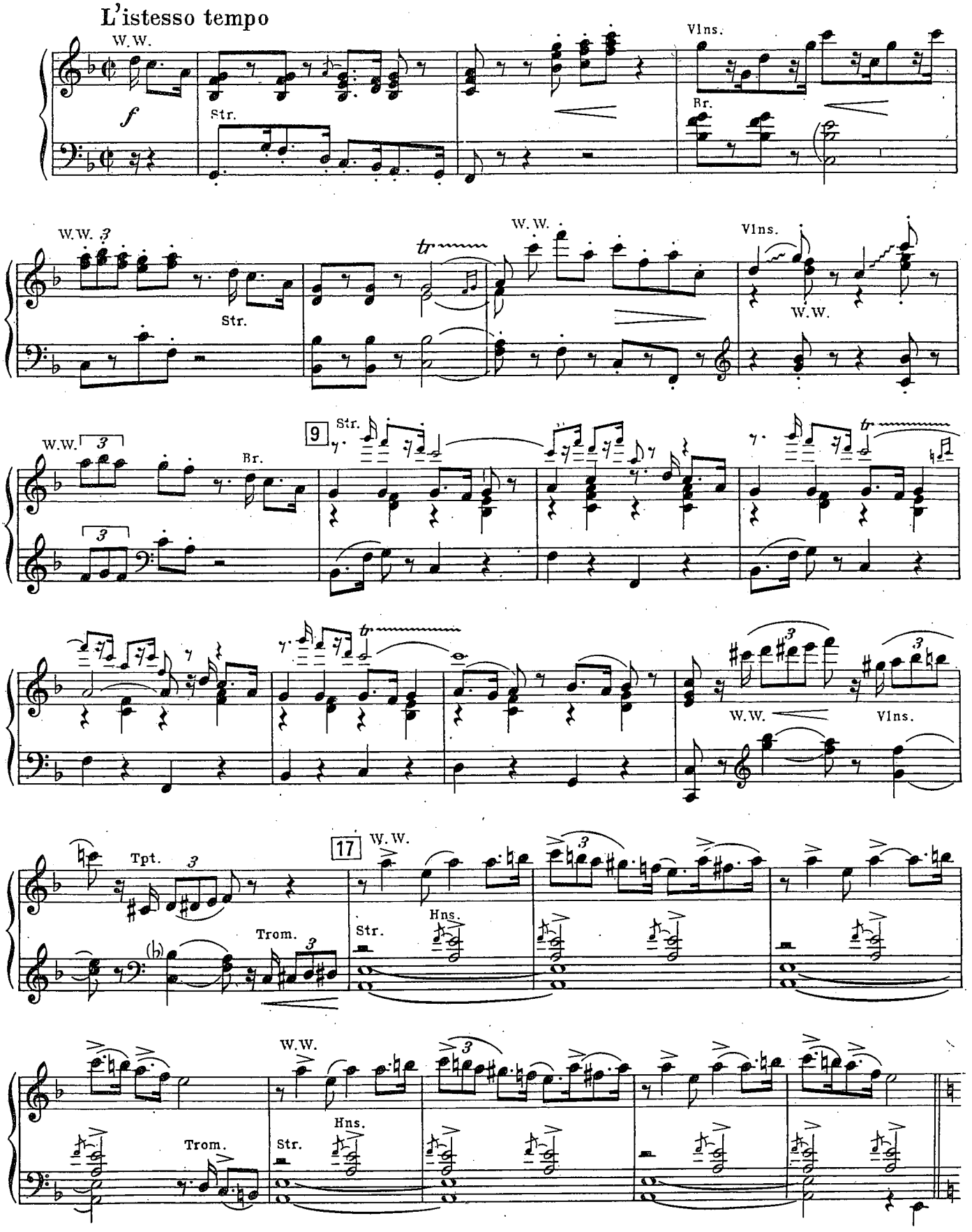

107 DANCE
mf Str.
115
Vlns.
f
W.W.
Tpts.
p
W.W.
Vlns.
f
W.W.
Vlns.
Tpts.
Vlns.
W.W.
123
W.W.
Str.
W.W.
Str.

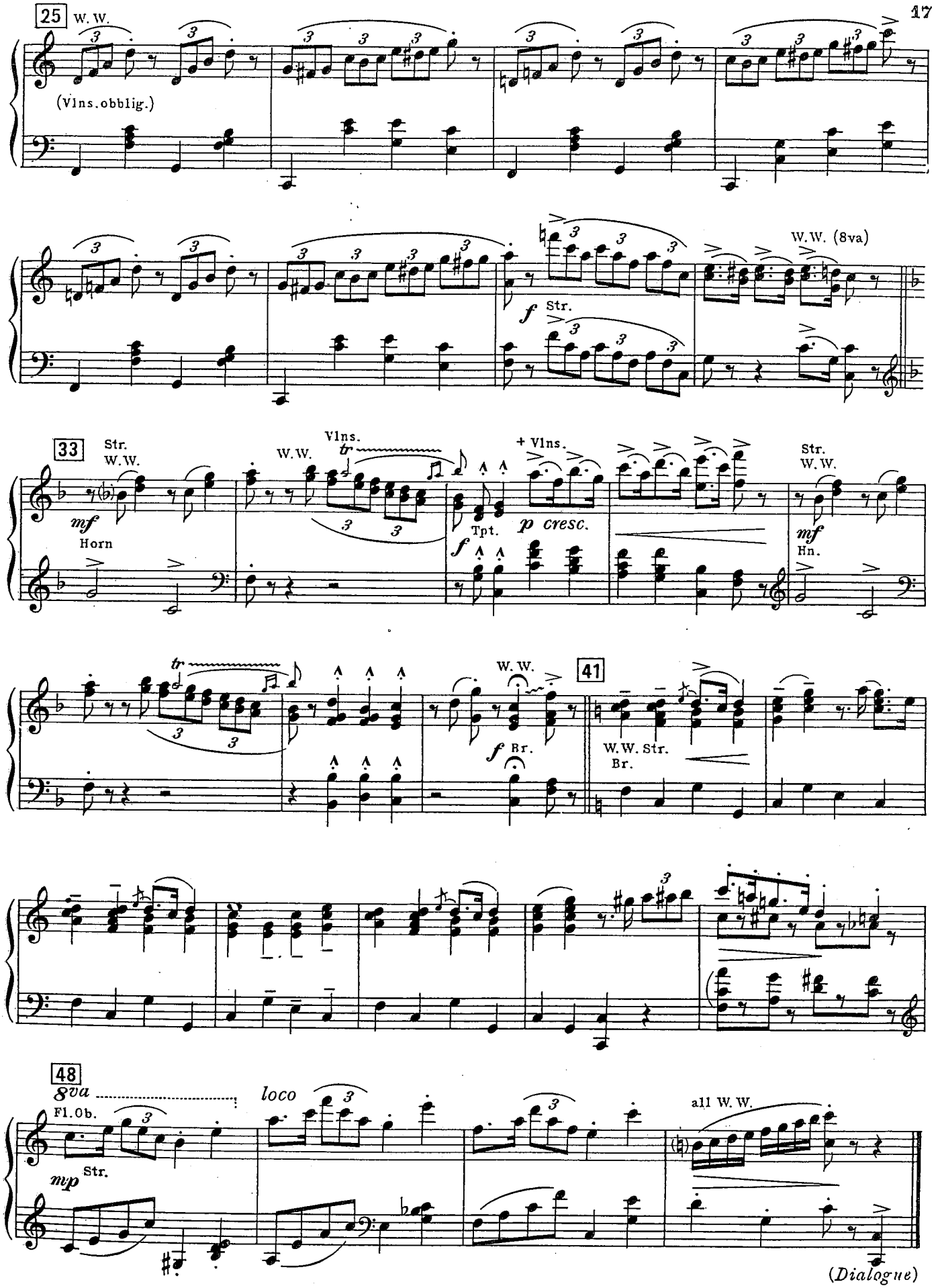

Both Girls
They would-n't
131
Kitty
BOTH
dream of try-ing to kiss us,— For af-ter all they're civ-i-lized too,— But, Am-y,
Vlns.
Amy (Spoken)
KIT
just to be on the safe side, Come a-long.
W.W.
W.W.
+ Vlns.
mf
Tpts.
p Str.
W.W.
Tutti
f
Segue

No. 3

DANCE

"BETTER GET OUT OF HERE"

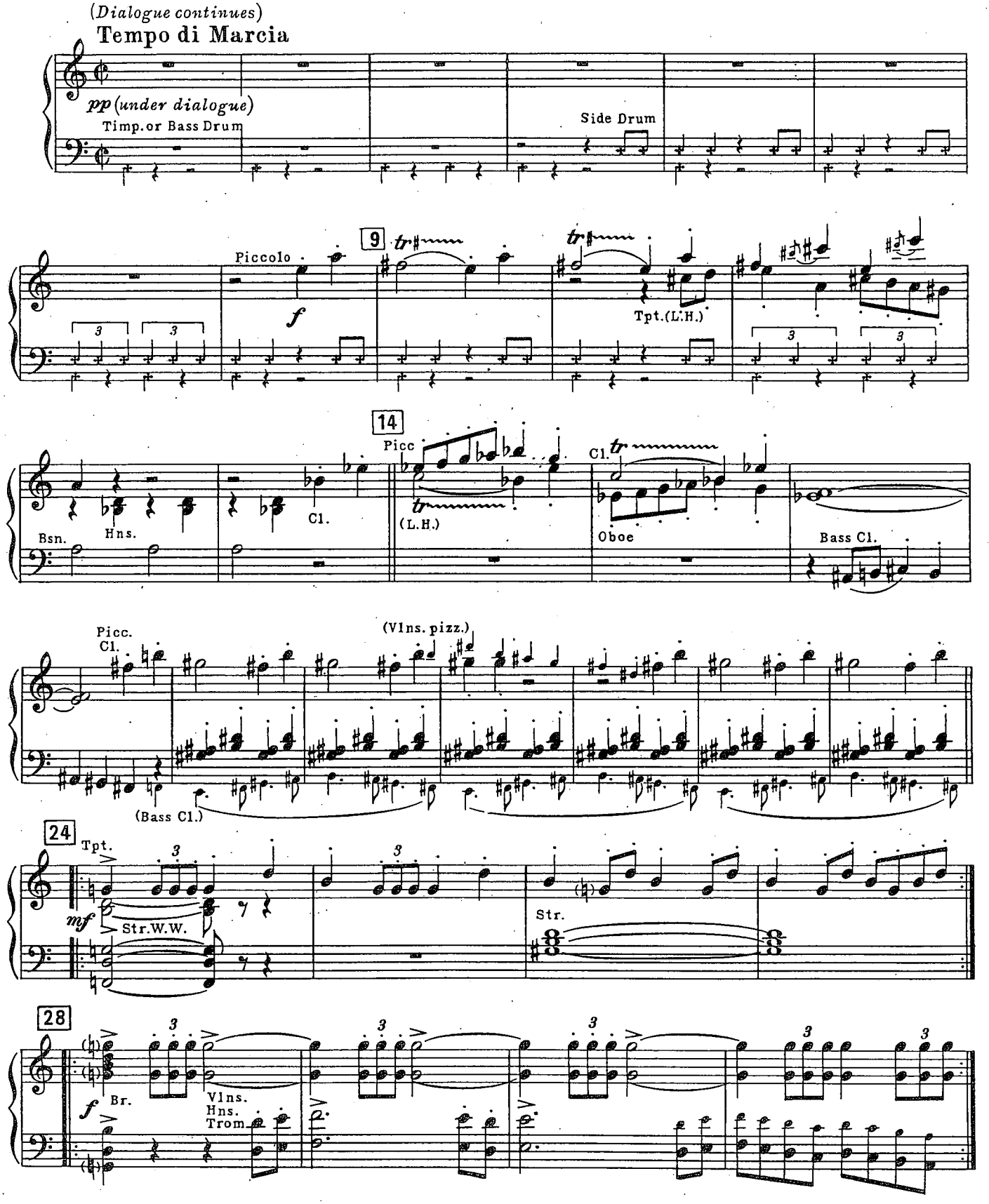


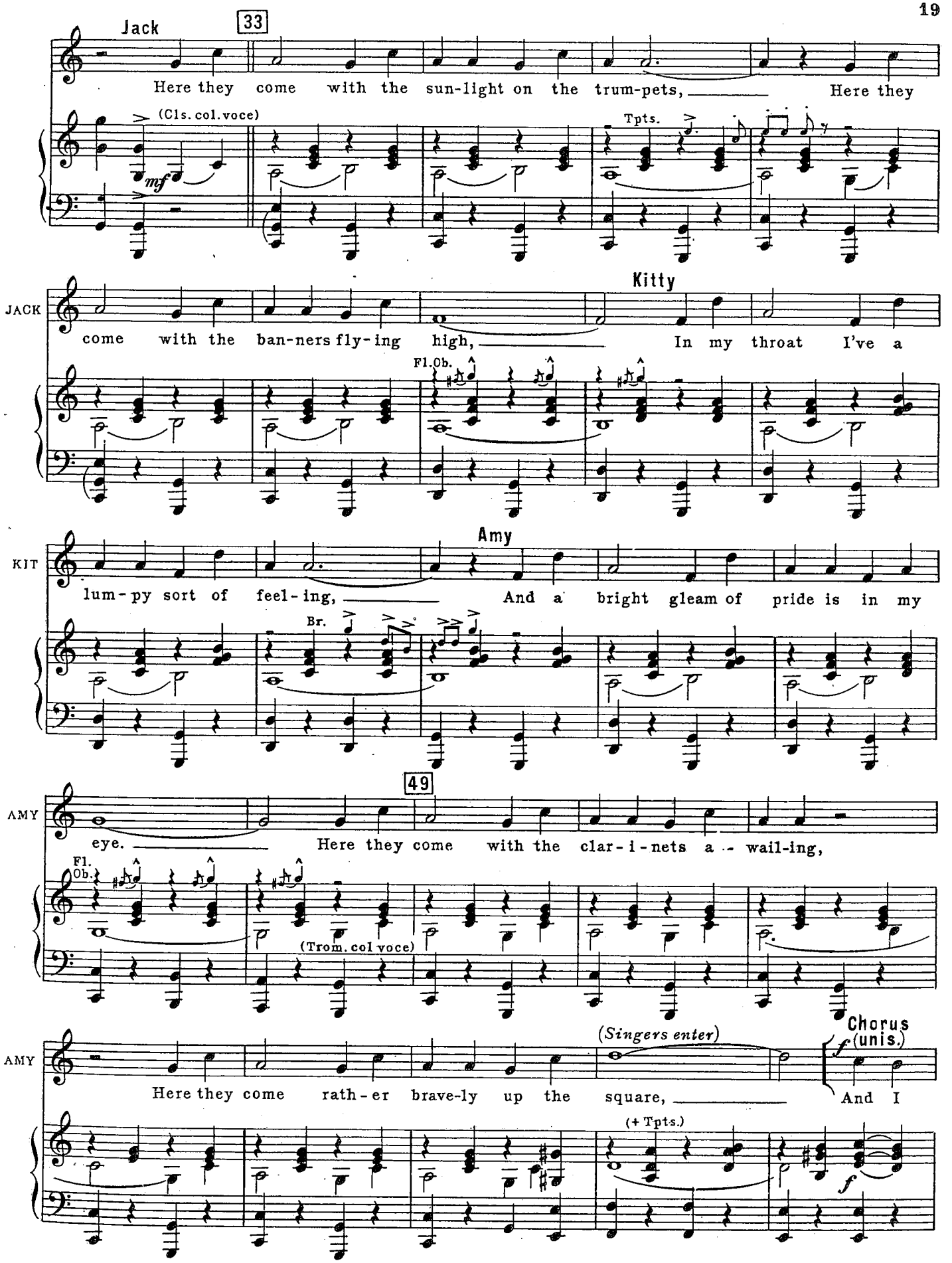

25
W. W.
(Vlns. obblig.)
W. W. (8va)
f Str.
33
Str.
W. W.
mf
Horn
Vlns.
W. W.
tr
+ Vlns.
Tpt.
f
p cresc.
Str.
W. W.
mf
Hn.
tr
W. W.
41
f Br.
W. W. Str.
Br.
48
8va
loco
Fl. Ob.
mp Str.
all W. W.
(Dialogue)

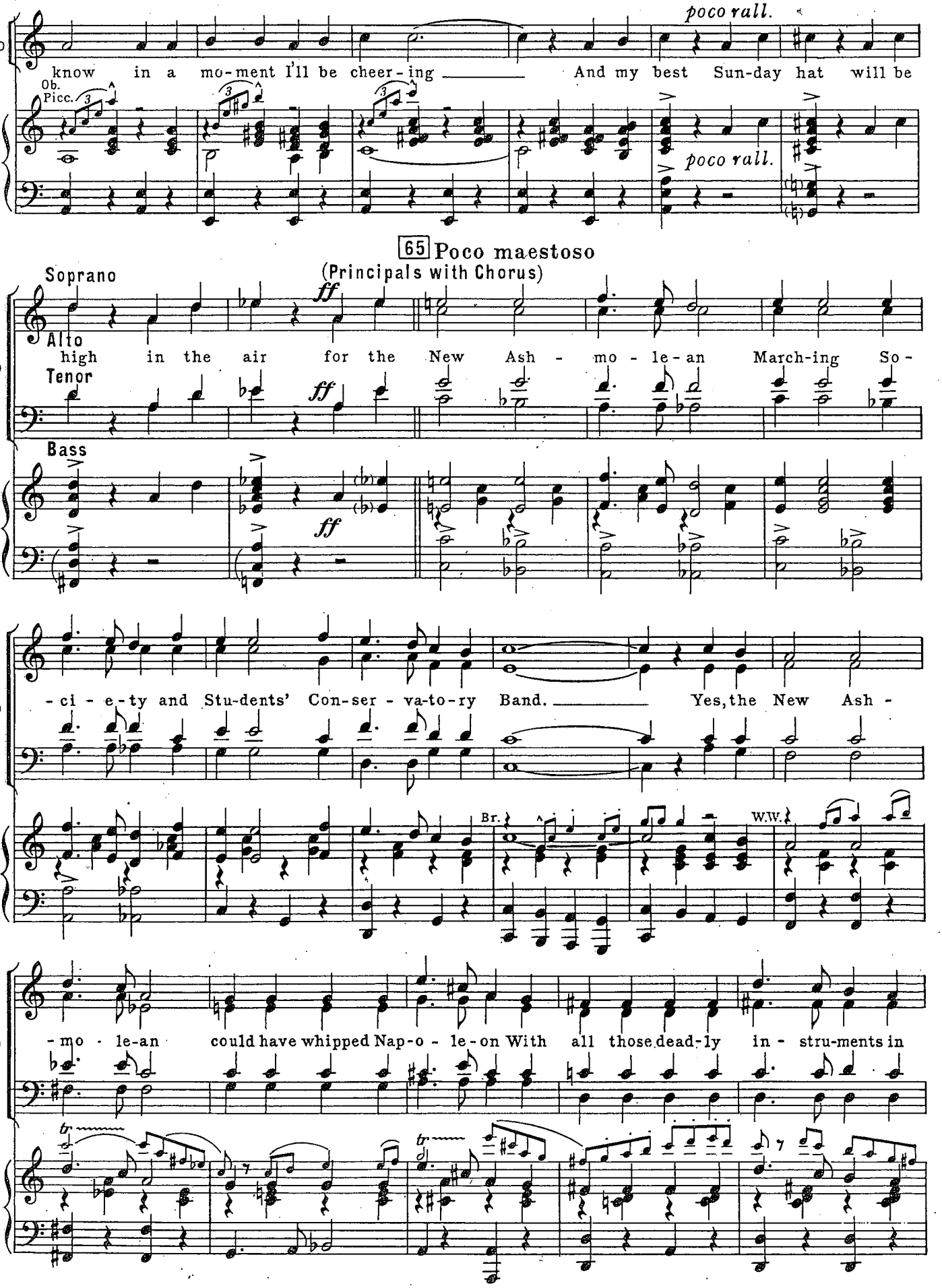
No. 4 CONCERTED NUMBER – (Jack, Kitty, Amy & Chorus)

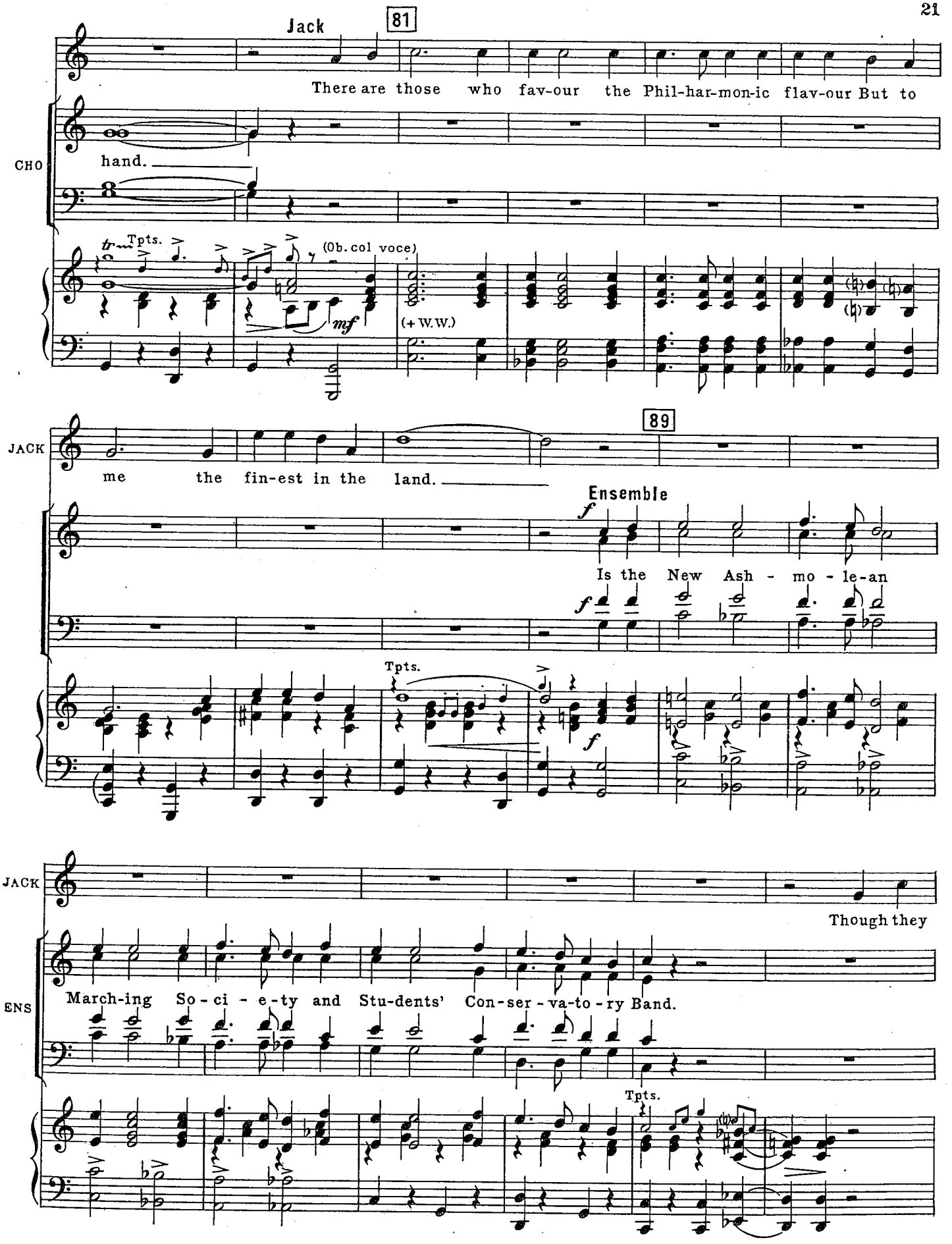
"THE NEW ASHMOLEAN MARCHING SOCIETY AND STUDENTS' CONSERVATORY BAND"

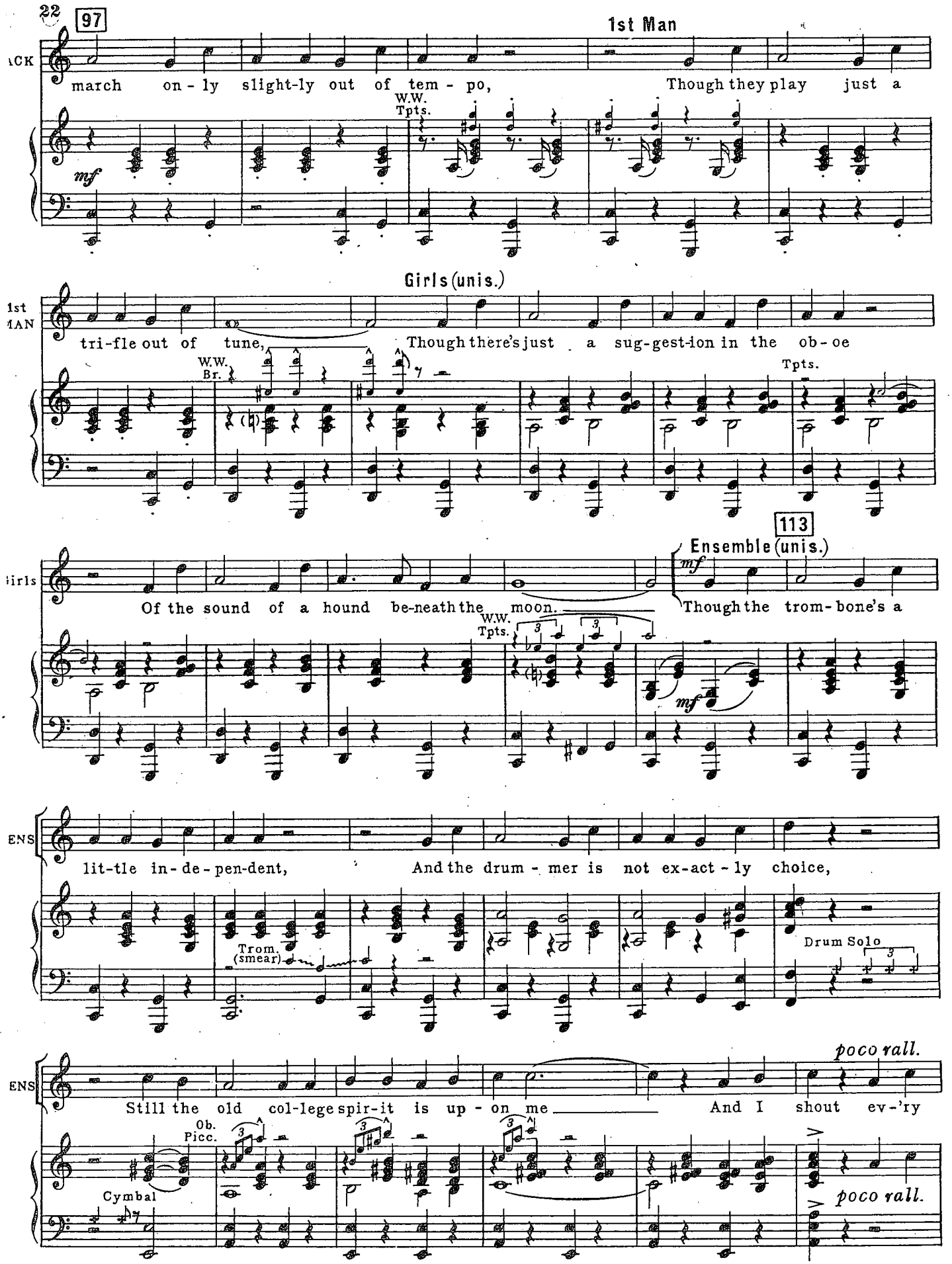
Cue: (CHARLEY) "Please accept this as a peace offering"

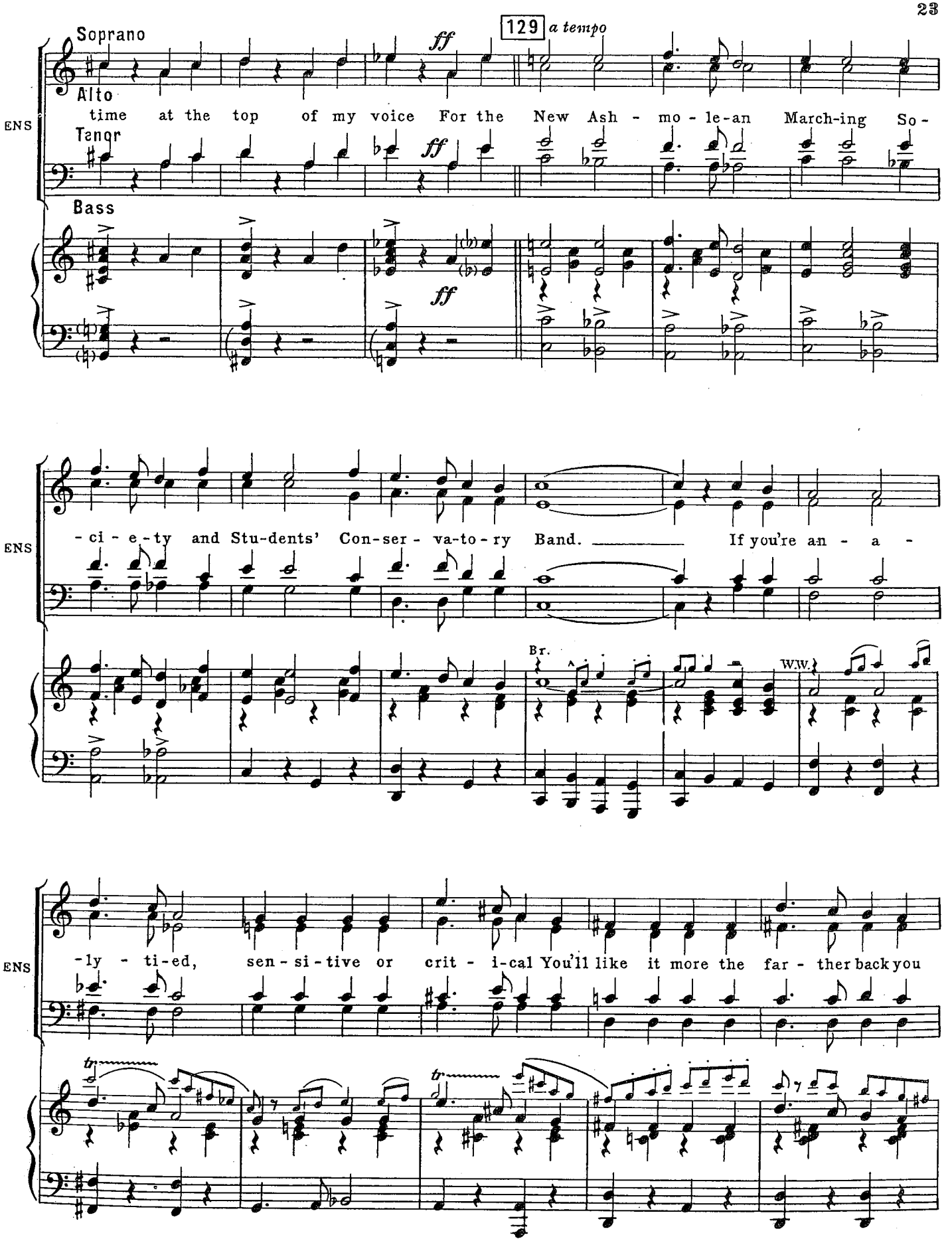


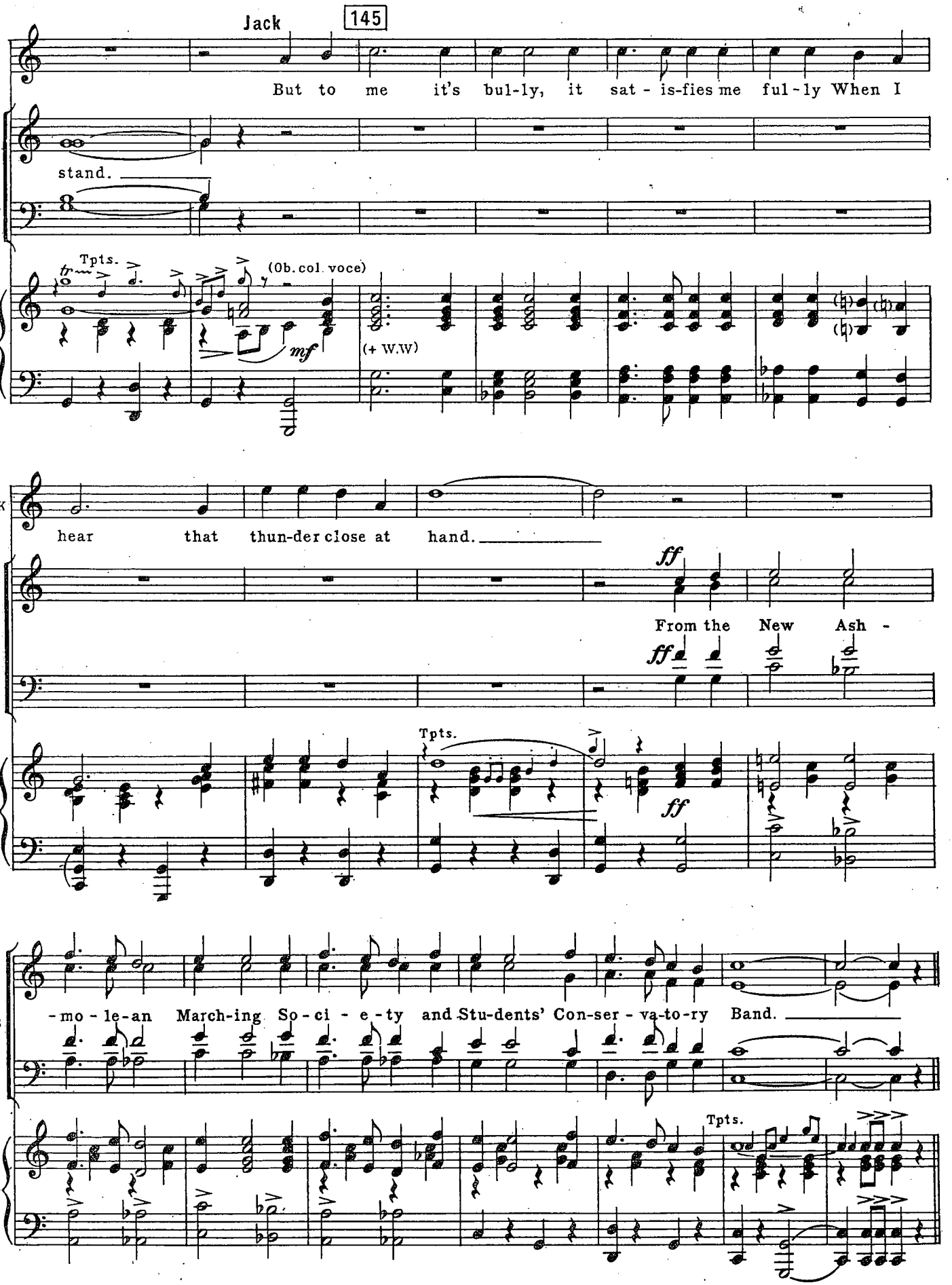

Jack
33
Here they come with the sun-light on the trum-pets, Here they
(Cls. col. voce)
mf
Tpts.
JACK
Kitty
come with the ban-ners fly-ing high, In my throat I've a
Fl. Ob.
KJT
Amy
lum-py sort of feel-ing, And a bright gleam of pride is in my
Br.
AMY
49
eye. Here they come with the clar-i-nets a - wail-ing,
Fl. Ob.
(Trom. col voce)
AMY
(Singers enter)
Chorus
(unis.)
Here they come rath-er brave-ly up the square, And I
(+ Tpts.)

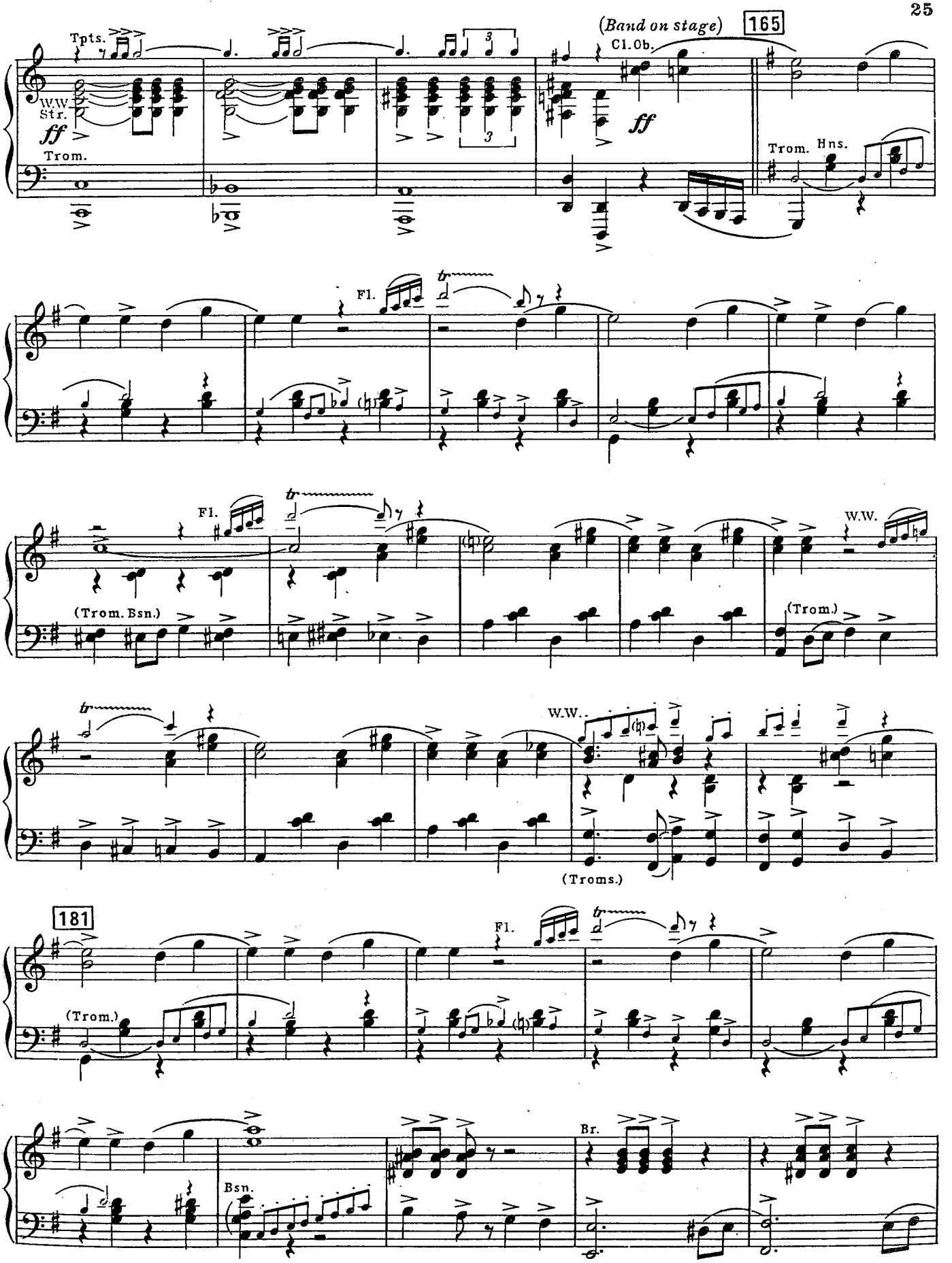

poco rall.
know in a mo-ment I'll be cheer-ing And my best Sun-day hat will be
Ob.
Picc.
poco rall.
65 Poco maestoso
(Principals with Chorus)
Soprano
Alto
Tenor
Bass
ff
high in the air for the New Ash - mo - le-an March-ing So -
- ci - e-ty and Stu-dents' Con-ser - va-to-ry Band. Yes, the New Ash -
Br.
W.W.
- mo - le-an could have whipped Nap-o - le-on With all those dead-ly in - stru-ments in
tr

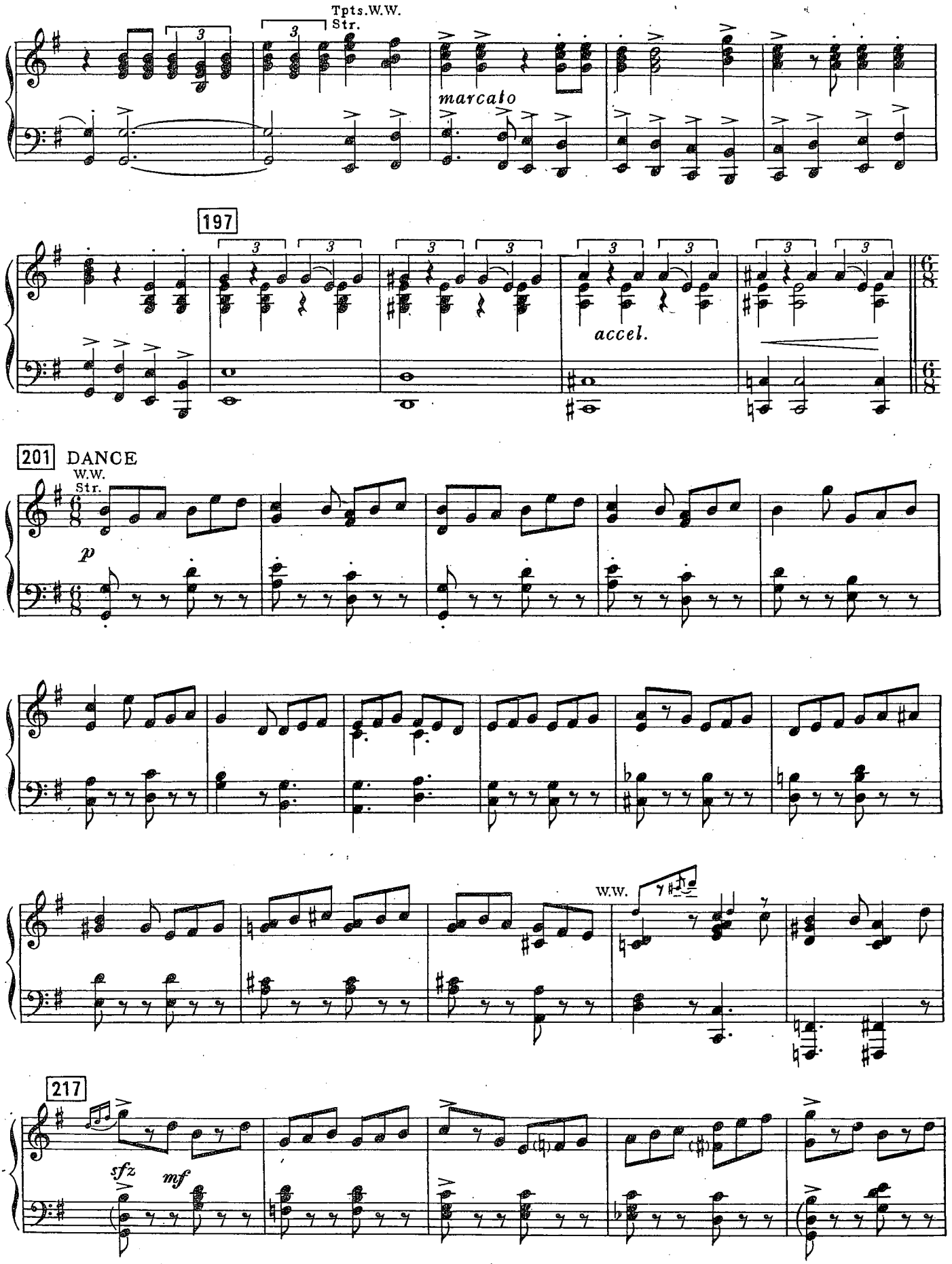

Jack
81
There are those who fav-our the Phil-har-mon-ic flav-our But to
CHO
hand.
Tpts.
(Ob. col voce)
mf
(+ W.W.)
JACK
89
me the fin-est in the land.
Ensemble
f
Is the New Ash - mo - le-an
Tpts.
JACK
Though they
ENS
March-ing So - ci - e-ty and Stu-dents' Con-ser - va-to - ry Band.
Tpts.

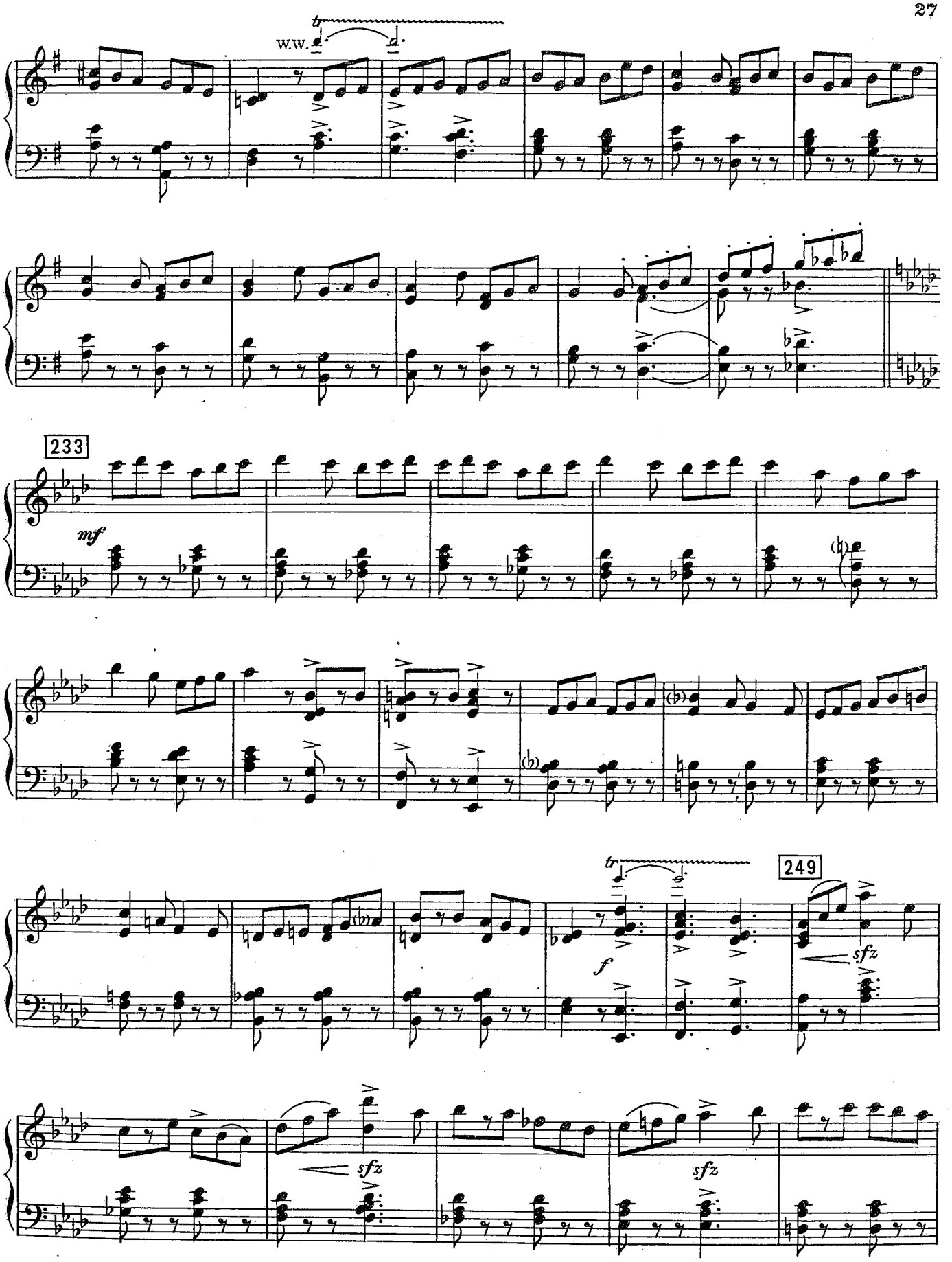

97
1st Man
ACK
march on - ly slight-ly out of tem - po,
Though they play just a
W.W.
Tpts.
mf
Girls (unis.)
1st MAN
tri-fle out of tune,
Though there's just a sug-gest-ion in the ob - oe
W.W.
Br.
Tpts.
113
Ensemble (unis.)
Girls
Of the sound of a hound be-neath the moon.
Though the trom-bone's a
W.W.
Tpts.
mf
ENS
lit-tle in-de-pen-dent,
And the drum - mer is not ex-act - ly choice,
Trom.
(smear)
Drum Solo
poco rall.
ENS
Still the old col-lege spir-it is up - on me
And I shout ev-'ry
Ob.
Picc.
Cymbal
poco rall.

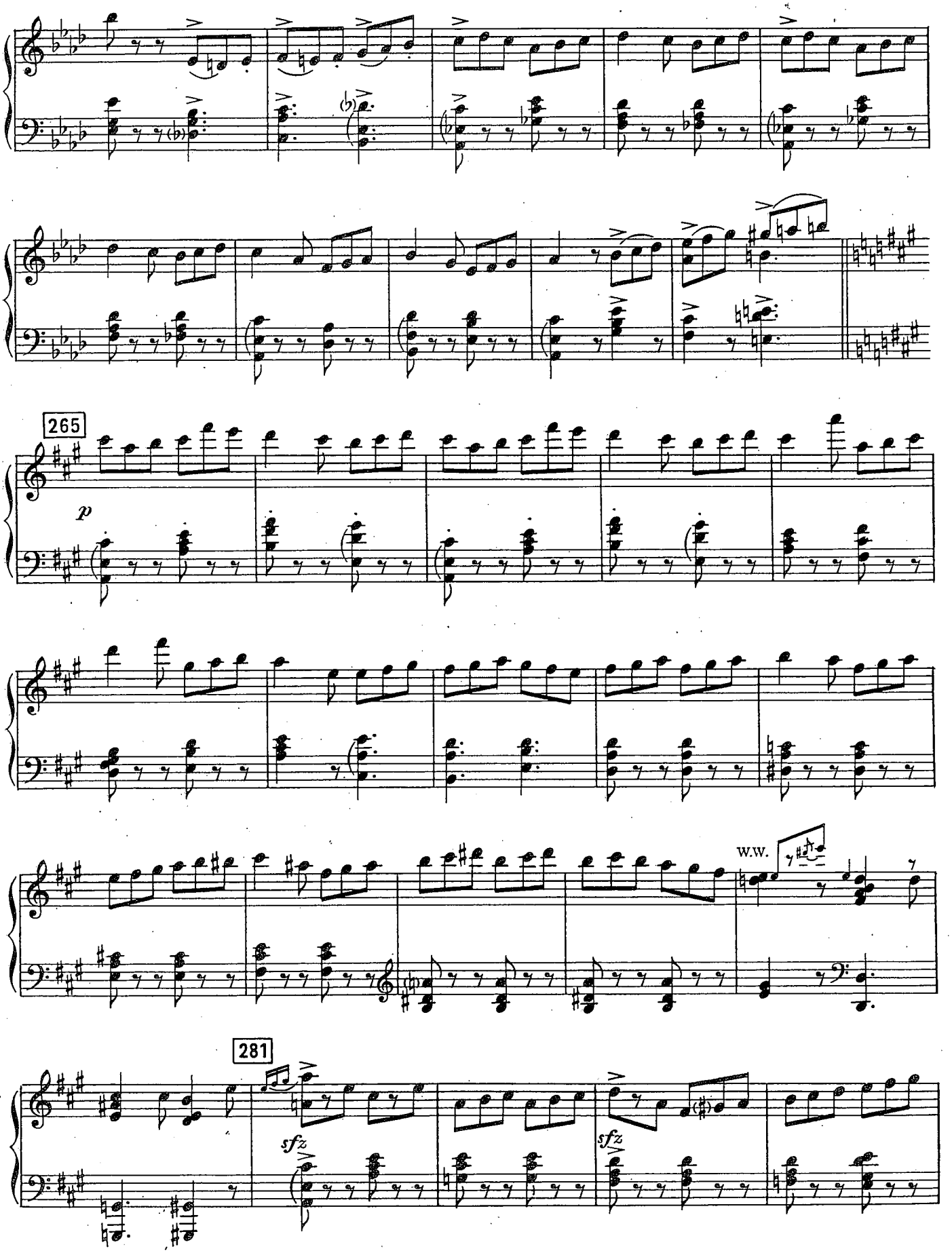

Soprano
Alto
Tenor
Bass
ENS
129 a tempo
ff
time at the top of my voice For the New Ash - mo - le-an March-ing So -
- ci - e - ty and Stu-dents' Con-ser - va-to - ry Band. If you're an - a -
Br.
W.W.
- ly - ti-ed, sen - si - tive or crit - i-cal You'll like it more the far - ther back you
tr

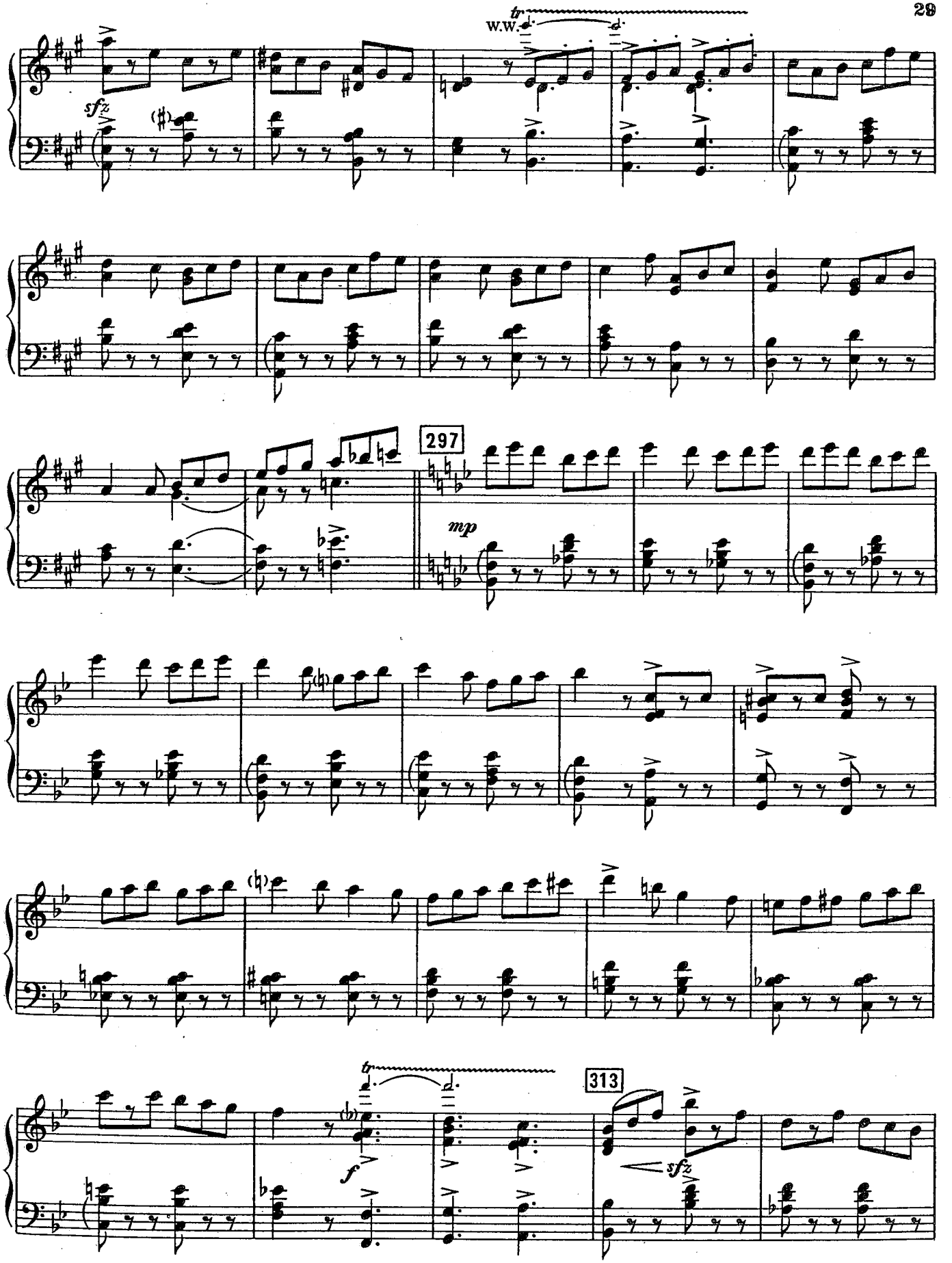

Jack
145
But to me it's bul-ly, it sat - is-fies me ful-ly When I
stand.
Tpts.
(Ob. col. voce)
mf
(+ W.W)
hear that thun-der close at hand.
ff
From the New Ash -
Tpts.
ff
-mo - le-an March-ing So - ci - e - ty and Stu-dents' Con-ser - va-to-ry Band.
Tpts.

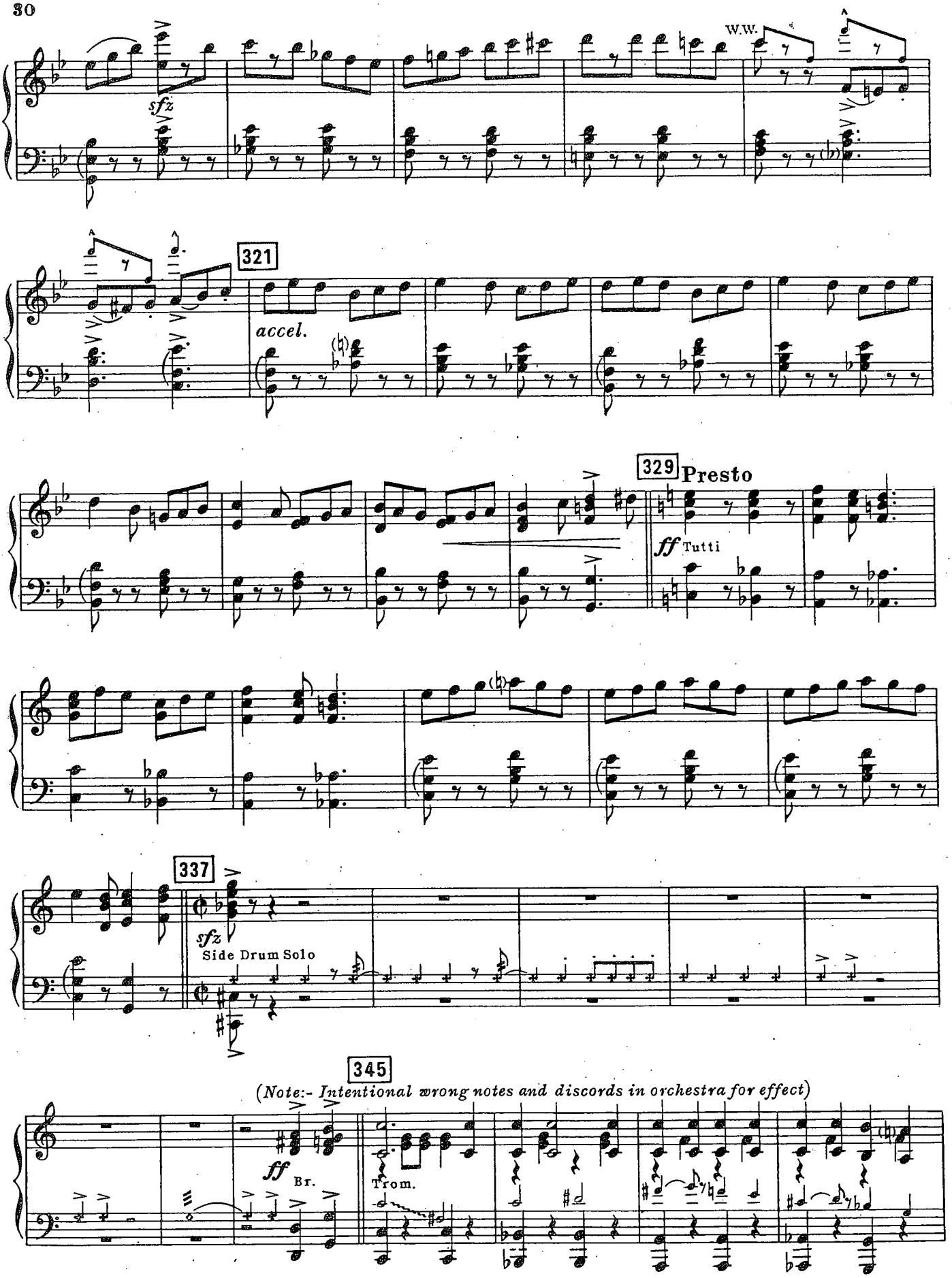

(Band on stage)
165
Tpts.
Cl.Ob.
W.W
Str.
ff
Trom.
Trom. Hns.
Fl.
(Trom. Bsn.)
W.W.
(Trom.)
(Troms.)
181
Bsn.
Br.

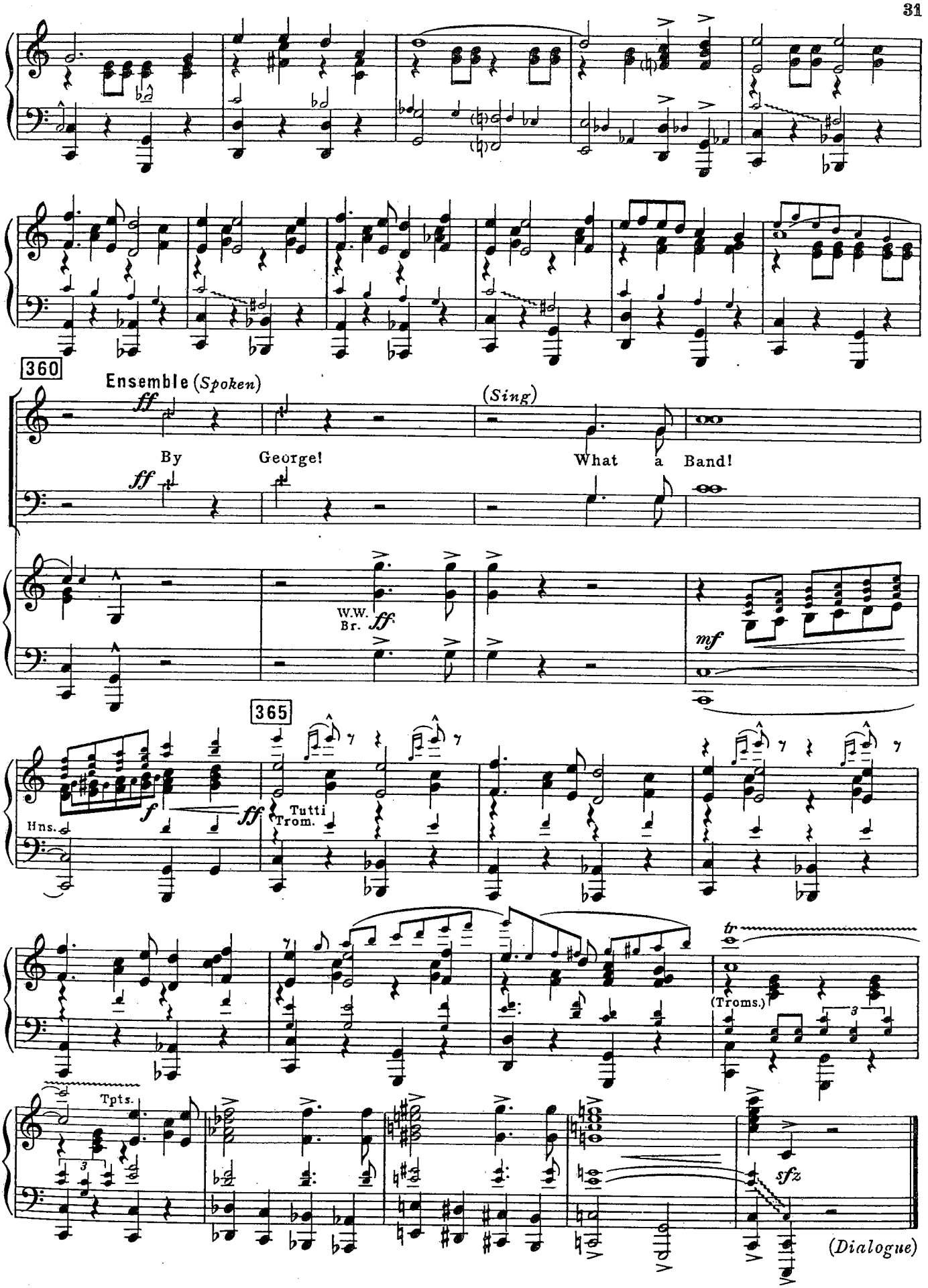

Tpts.W.W.
Str.
marcato
197
accel.
201
DANCE
W.W.
Str.
p
W.W.
217
sfz
mf


W.W.
233
mf
249
f
sfz
sfz
sfz


265
p
W.W.
281
sfz
sfz


tr
W.W.
sfz
297
mp
313
f
sfz


W.W.
sfz
321
accel.
329
Presto
ff Tutti
337
sfz
Side Drum Solo
345
(Note:- Intentional wrong notes and discords in orchestra for effect)
ff Br.
Trom.

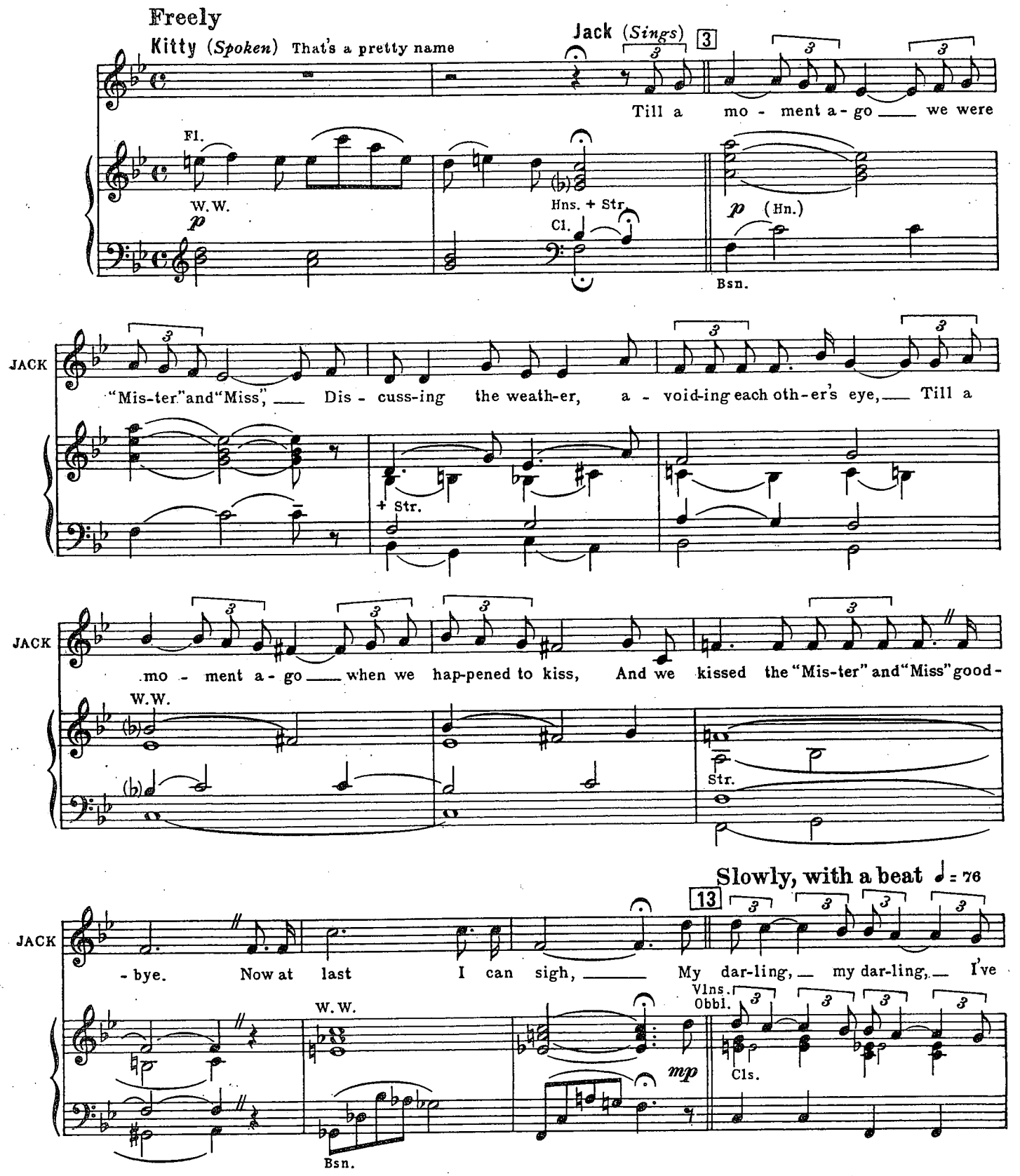

360
Ensemble (Spoken)
ff
By George!
(Sing)
What a Band!
W.W.
Br.
mf
365
Hns.
f
ff
Tutti
Trom.
(Troms.)
tr
Tpts.
sfz
(Dialogue)

No. 5

DUET– (Jack & Kitty)

"MY DARLING, MY DARLING"

Cue: (JACK) You know, I can't even think what to call you. Oh, my darling – (*kisses her*)



JACK

want-ed to call you my dar-ling, For man-y and man-y a day. My

JACK

dar-ling, my dar-ling, I flut-ter'd and fled like a star-ling, My cour-age just melt-ed a-

Cls.

21

JACK

-way, Now all at once you've kissed me, And there's

Fl.

mf (Str. col voce)

JACK

not a thing I'm sane e-nough to say, Ex-cept, My dar-ling, my dar-ling, Get

Vlns. Obbl.

+Str.

rit.

JACK

used to that name of my dar-ling, It's here to stay. Till a

Kitty

rit.

+ W. W.

+ Str.

rall.

29 **Freely**

KIT

mo - ment a - go ___ we were "Kit-ty" and "Jack", ___ So dis-tant, so prop-er, the

p Str.

+ W. W.

KIT

mean-ing-less re - par-tee, ___ But a mo - ment a - go ___ I was

Str.

KIT

tak - en a - back, When you swept the "Kit - ty" and "Jack" a -

KIT

-way. In re - ply, let me say: ___ My

+ W. W.

mp

Bsn.

39 **In tempo**

KIT

dar-ling, ___ my dar-ling, ___ I've want-ed to call you my dar-ling, For

(Vlns. Obbl.)

Cl.

KIT

man-y ___ and man-y ___ a day. My dar-ling,_ my dar-ling,_ I

(Vlns. Obbl.)

Cl.

KIT

flut-ter'd and fled like a star-ling, My cour-age ___ just melt-ed ___ a -

47

KIT

-way. Now all at once you've kissed me, And there's

Vlns.
Cls.

Fl.

mf

KIT

not a thing I'm sane e-nough to say, ___ Ex-cept, My dar-ling,_ my dar-ling,_ Get

f

rit.

KIT

used to that name of my dar-ling, It's here to stay.

(*they kiss*)

rit.

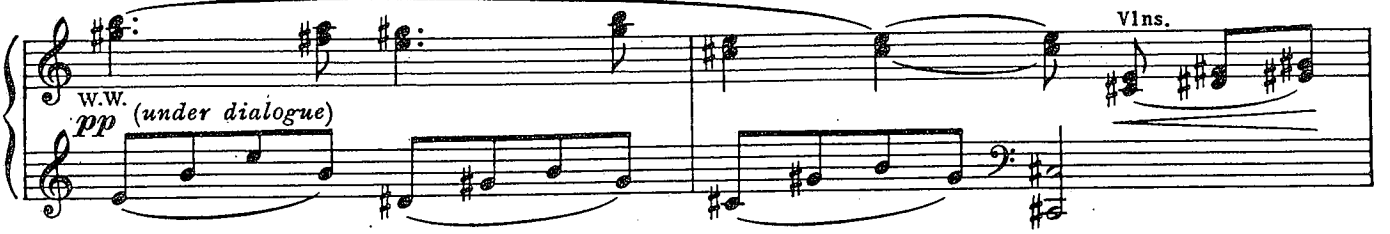
Str.

Fl.
Cl.

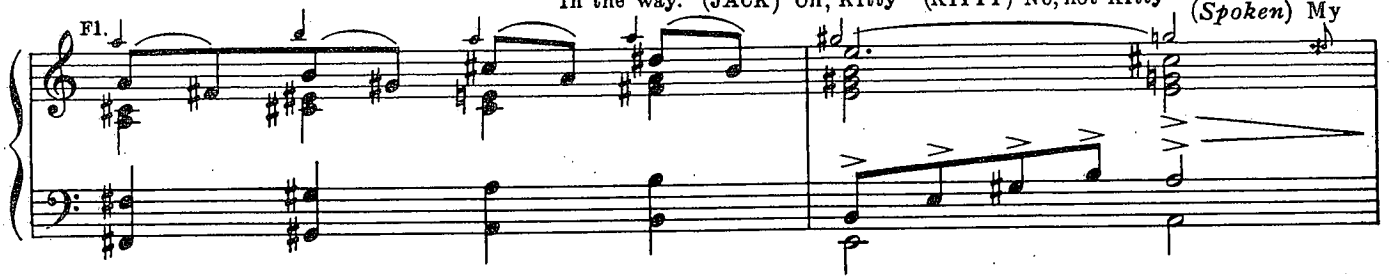
Bsn.

Slowly

55 (JACK) What I meant to do, and what I must do to make absolutely clear to you how poor, how terribly poor . . .



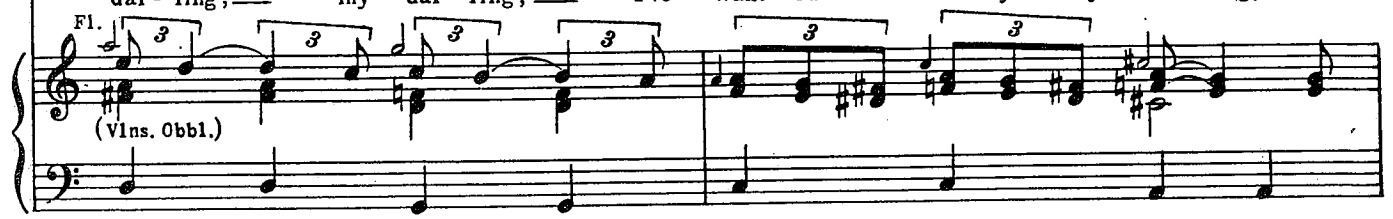
(KITTY) You know very little about me. Don't you realize I'm much too fond of you to let money stand in the way. (JACK) Oh, Kitty (KITTY) No, not Kitty— (*Spoken*) My



59 **In tempo** Jack (*Spoken*) (*Sings*) Both (unis.)

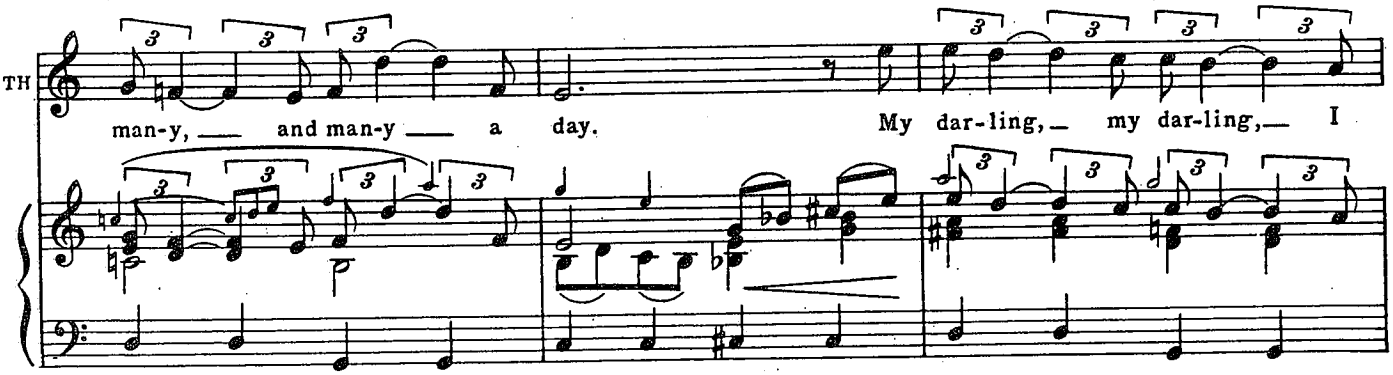
KIT

dar - ling, — my dar - ling, — I've want - ed to call you my dar-ling, For



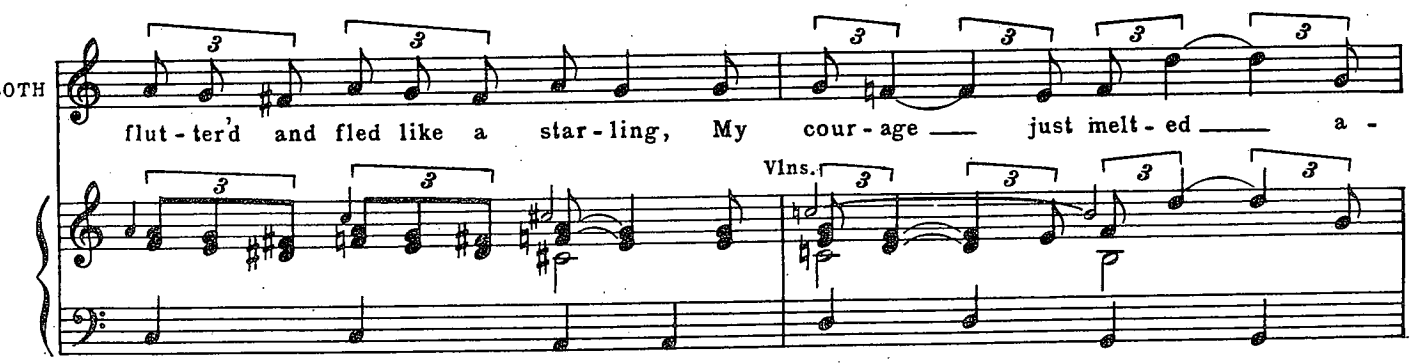
BOTH

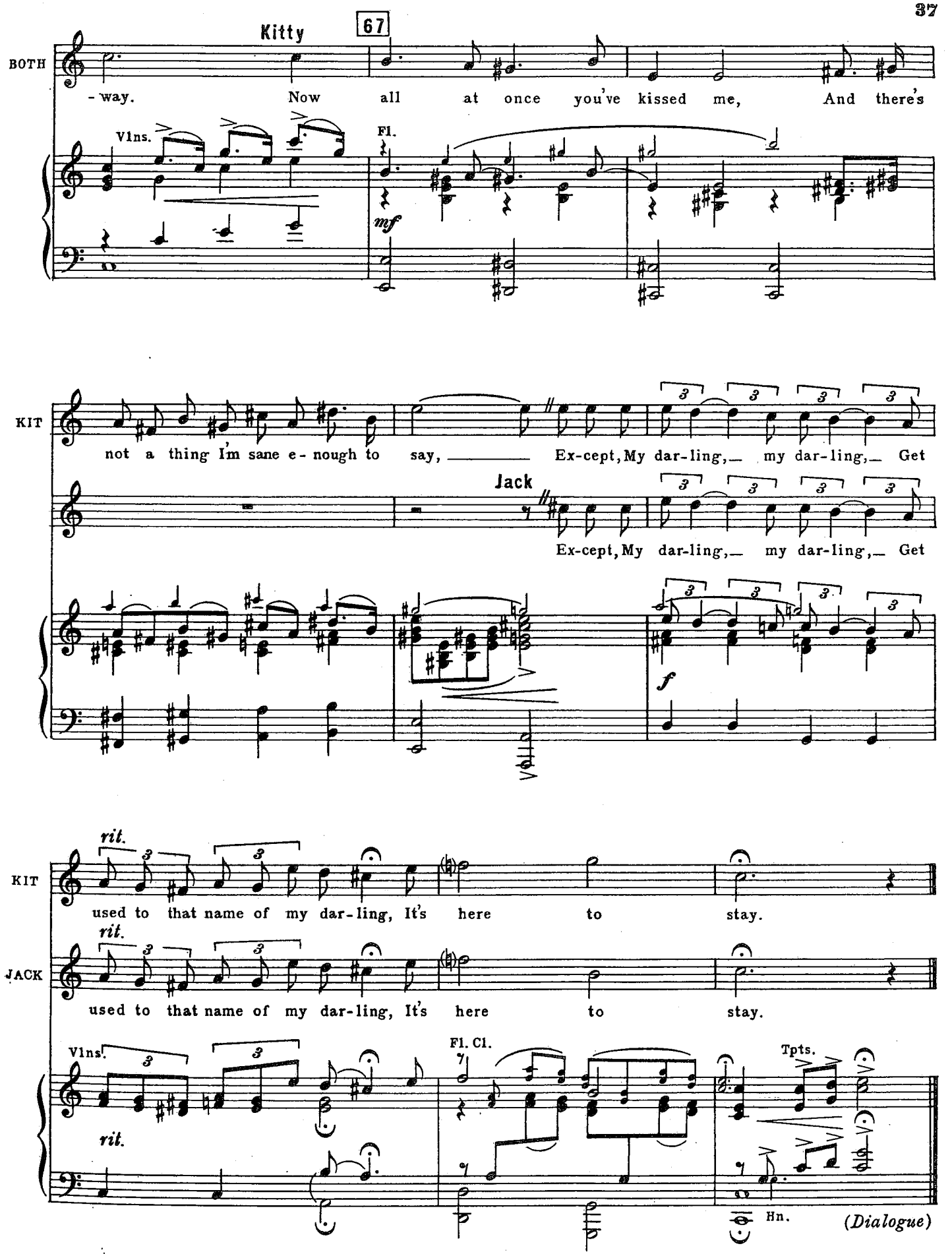
man-y, — and man-y — a day. My dar-ling, — my dar-ling, — I



BOTH

flut - ter'd and fled like a star - ling, My cour - age — just melt - ed — a -



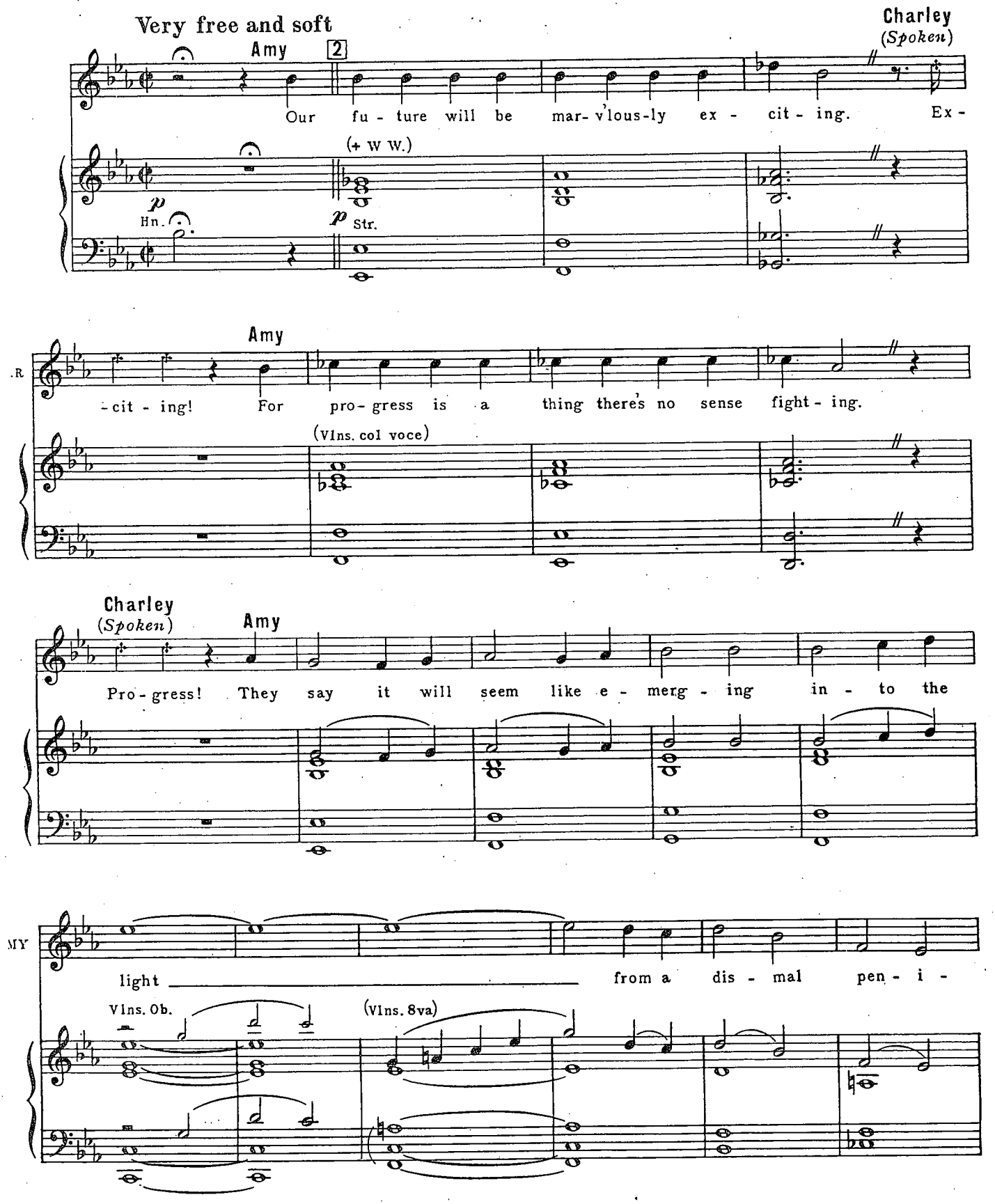

Kitty
67
BOTH
-way. Now all at once you've kissed me, And there's
Vlns.
Fl.
mf
KIT
not a thing I'm sane e- nough to say, Ex-cept, My dar-ling, my dar-ling, Get
Jack
Ex-cept, My dar-ling, my dar-ling, Get
f
rit.
KIT
used to that name of my dar-ling, It's here to stay.
rit.
JACK
used to that name of my dar-ling, It's here to stay.
Vlns.
rit.
Fl. Cl.
Tpts.
Hn.
(Dialogue)

Nº 6

DUET–(Amy & Charley)

"MAKE A MIRACLE"

Cue: (CHARLEY) Well,– about our future
(AMY) Our future?



Y

-ten - ti-'ry.

Charley (*Spoken*)

What are you talking about?

Amy (*Spoken*)

The twen-ti-eth cen - tu-ry.

Hns.

p Str.

Charley (*Spoken*)

Amy! don't change the subject!

W. W. Str.

pp

Amy (*Sings*) 27 **Tempo moderato**

I've just read a book on what's to be ex-

Str. pizz.

p

Hn.

MY

-pec - ted,

They'll have wire - less tel - e - graph-y per-

W. W.

MY

-fec - ted,

E-lec - tric lights,

and foun-tain pens,

Cls.

Str. Hns.

AMY

Freely

And ma - chines by which a lie can be de - tec - ted!

Charley (*Spoken*)

Amy, what about us?

Vlns.

p Str.

43 Tempo moderato

Amy (*Sings*)

Horse-less carriages, on the road, Break-fast ce-re-als,

Fl.

Str.

mf stacc.

Str.

Charley (*Spoken*)

AMY

that ex- plode. Yes, I know, I know, I know, I know, I know, I know.

+ W.W.

Str.

57

Amy

Horse - less

(*Spoken*) Dar - ing

CHAR

1. Some-day they'll have horse - less car-ria-ges that fly

(*Spoken*) 2. Some-day (*Sung*) they'll be wear - ing skirts way up to here

mf (marcato)

Str. Cls.

AMY

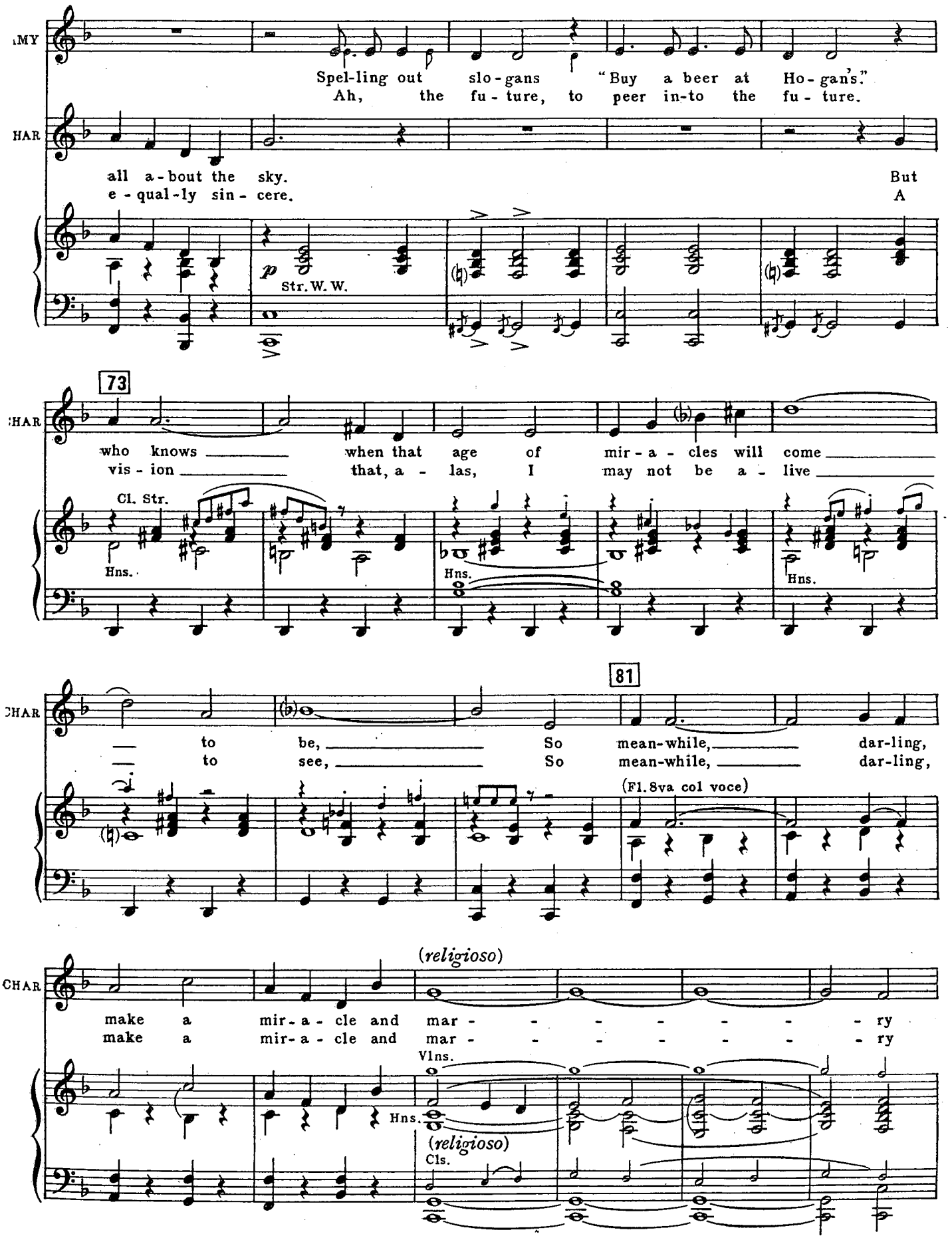
car-ria-ges that fly.

skirts way up to here.

CHAR

Horse - less car-ria-ges and— Some-day, they'll be roar - ing

Wear - ing skirts way up to— Some-day, with a neck - line


AMY
Spel-ling out slo-gans "Buy a beer at Ho-gan's."
Ah, the fu-ture, to peer in-to the fu-ture.
HAR
all a-bout the sky.
e-qual-ly sin-cere.
But
A
p
Str. W. W.
73
CHAR
who knows when that age of mir-a-cles will come
vis-ion that, a-las, I may not be a-live
Cl. Str.
Hns.
Hns.
Hns.
81
CHAR
to be, So mean-while, dar-ling,
to see, So mean-while, dar-ling,
(Fl. 8va col voce)
(religioso)
CHAR
make a mir-a-cle and mar-ry
make a mir-a-cle and mar-ry
Vlns.
Hns.
(religioso)
Cls.

93

AMY

Horse - less car - ria - ges! I can't be - lieve it, no I can't —
Wear - ing skirts way up to — can't be - lieve it, no I can't —

CHAR

me. Some-day
me. Some-day

Str.

mf (marcato)
Str. Cls.

AMY

Ster - e - op - ti - cons that
Be one sweet do - mes - tic

CHAR

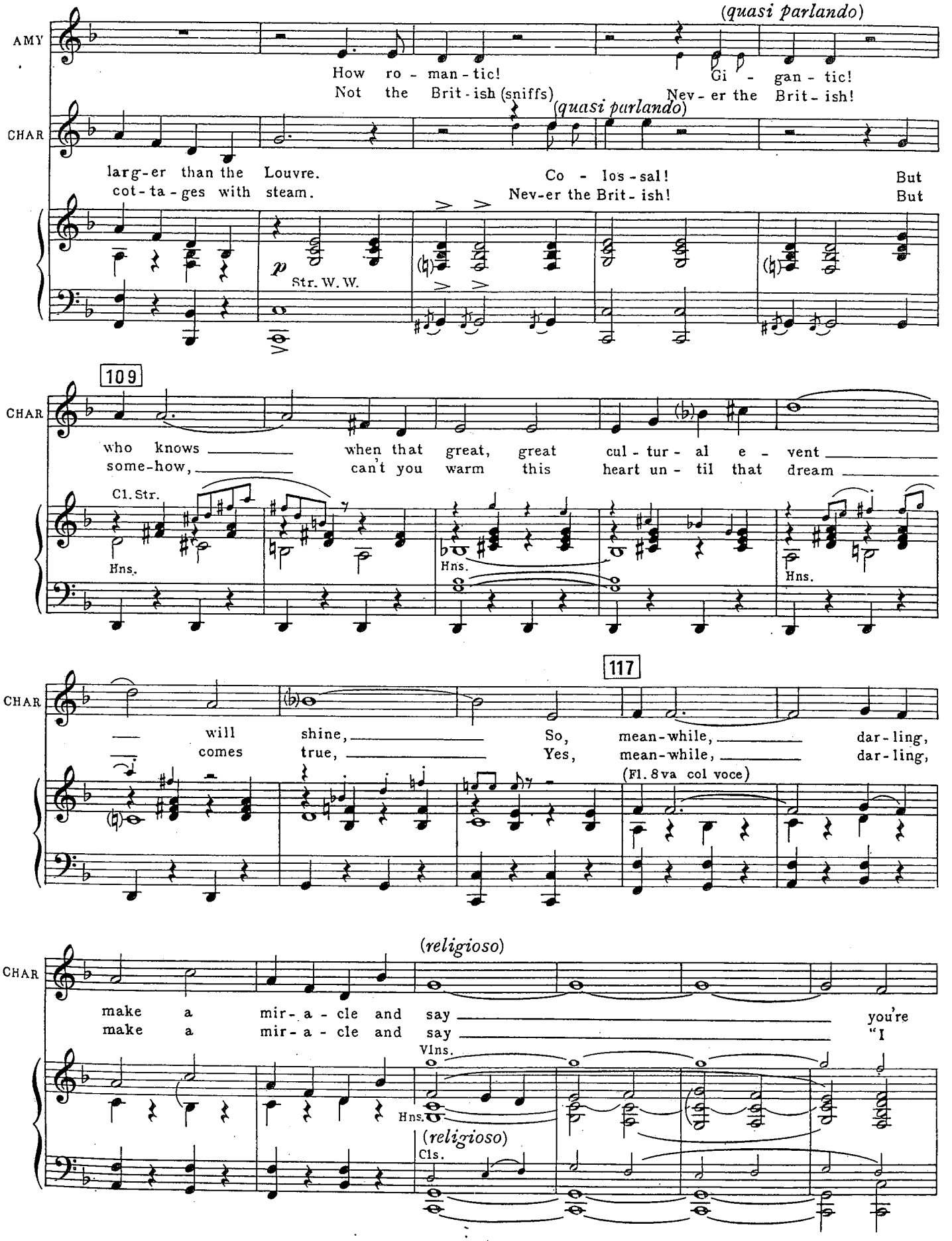
they'll have ster - é - op - ti - cons that move,
life will be one sweet do - mes - tic dream,

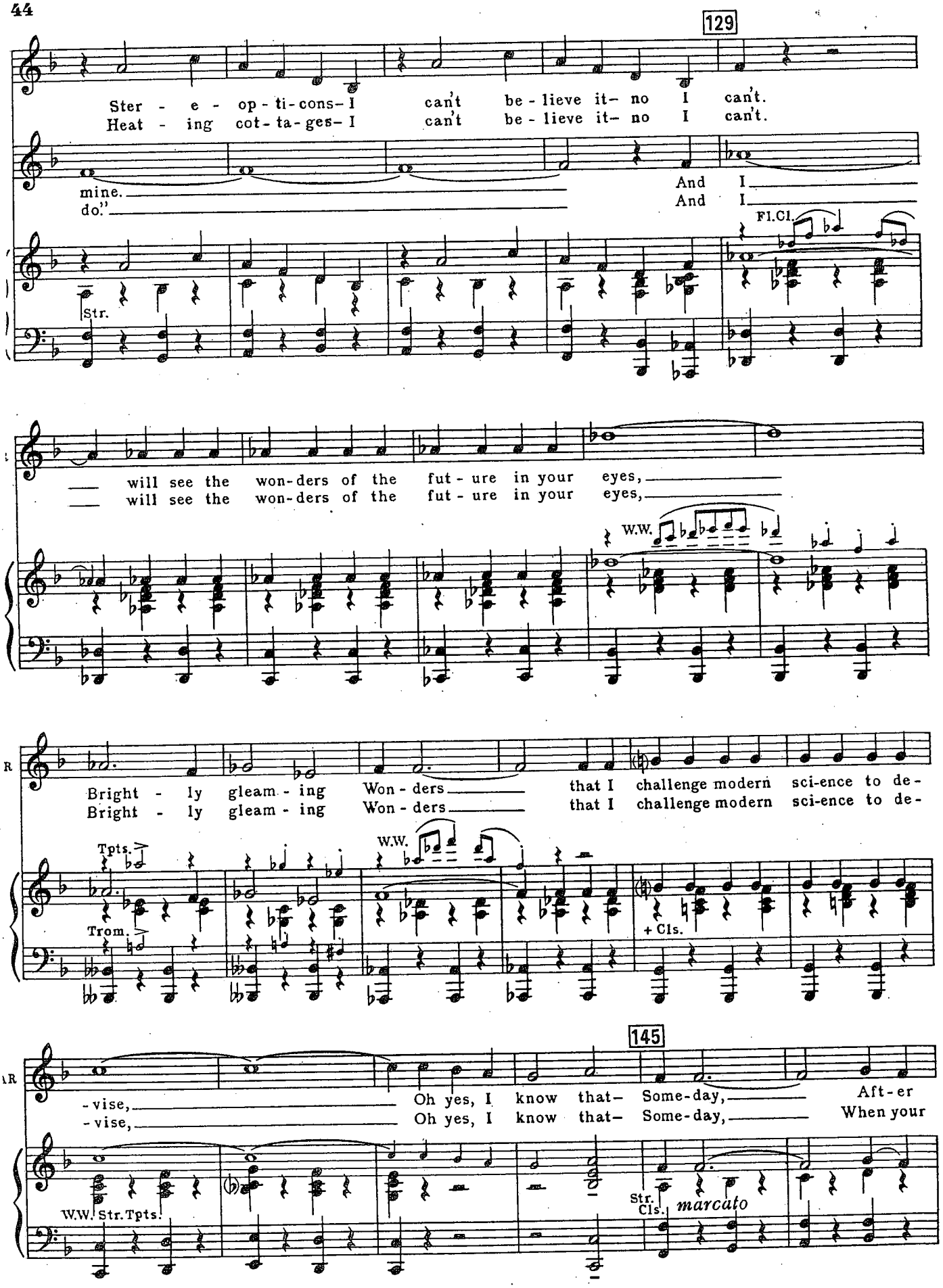
AMY

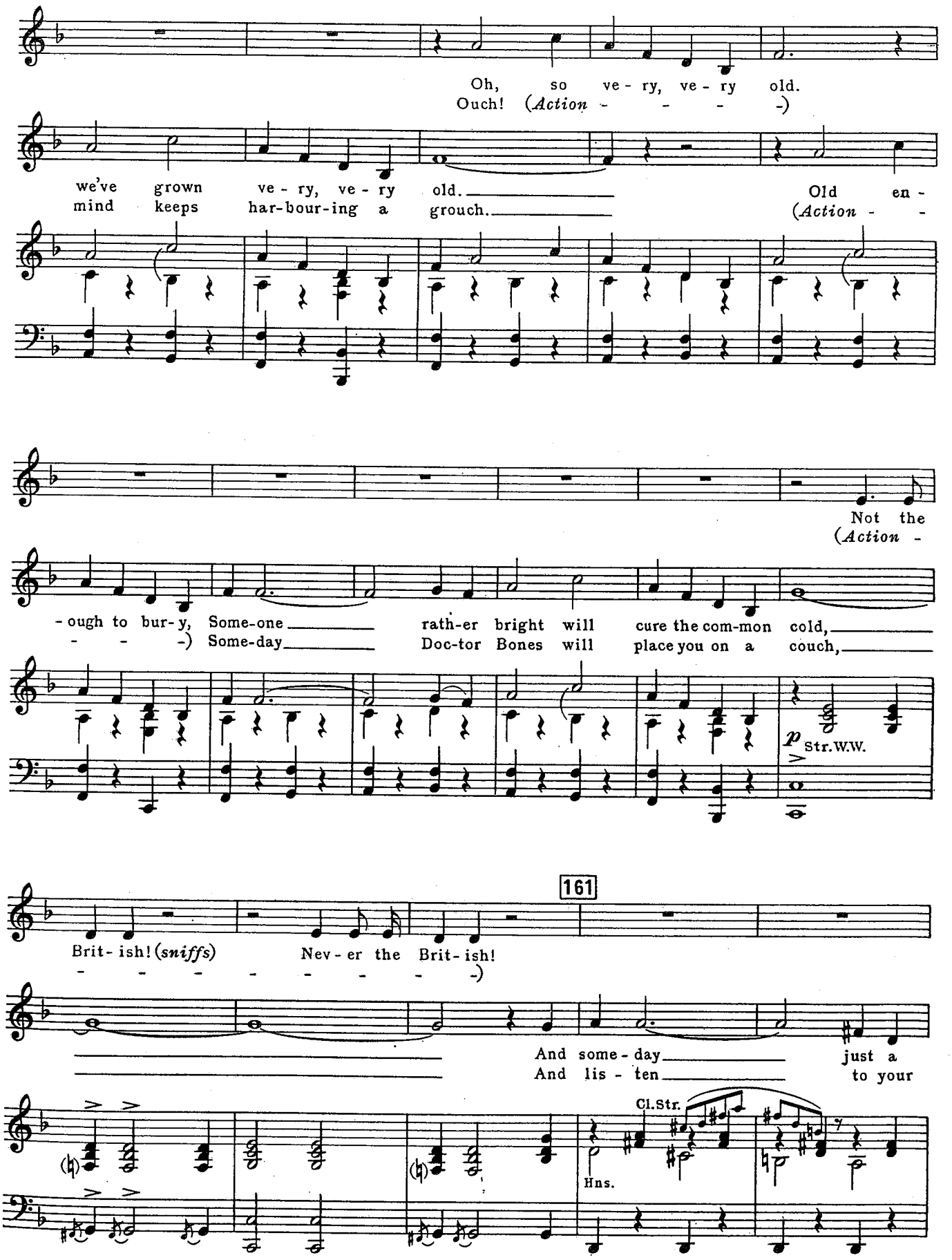
move.
dream.

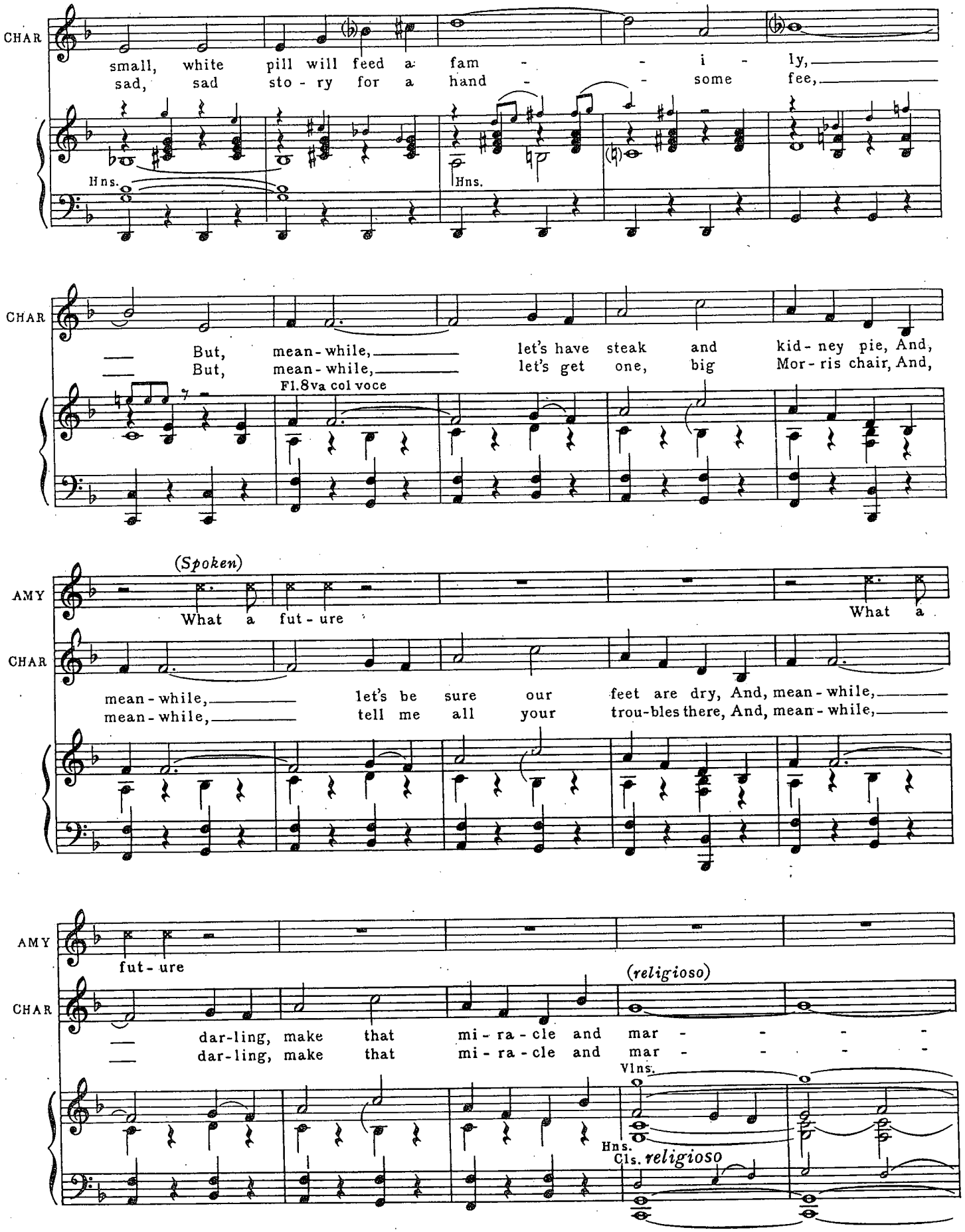
CHAR

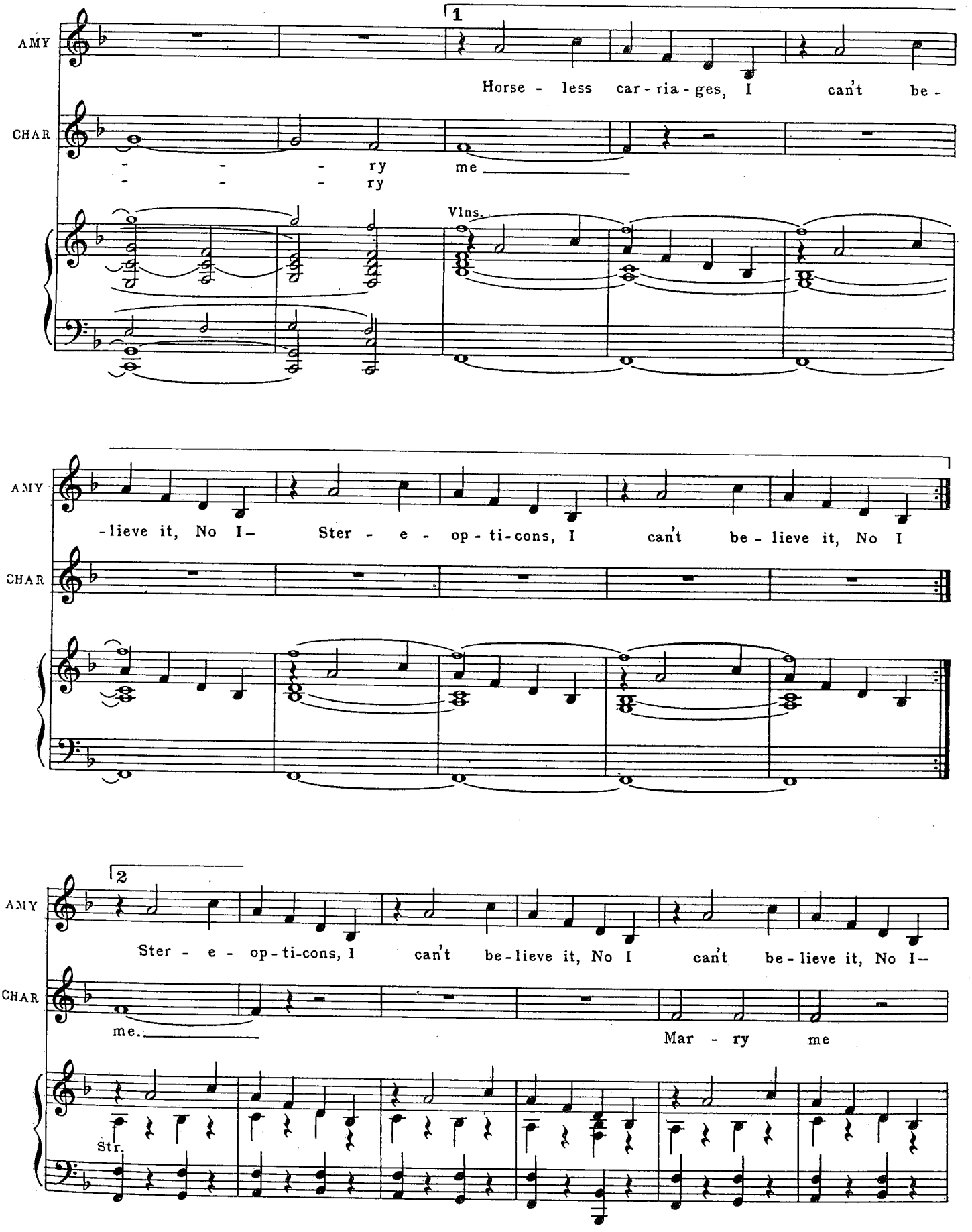
Ster - e - op - ti - cons ap - pear - ing in cath - e - drals
On that sweet do - mes - tic some - day they'll be heat - ing

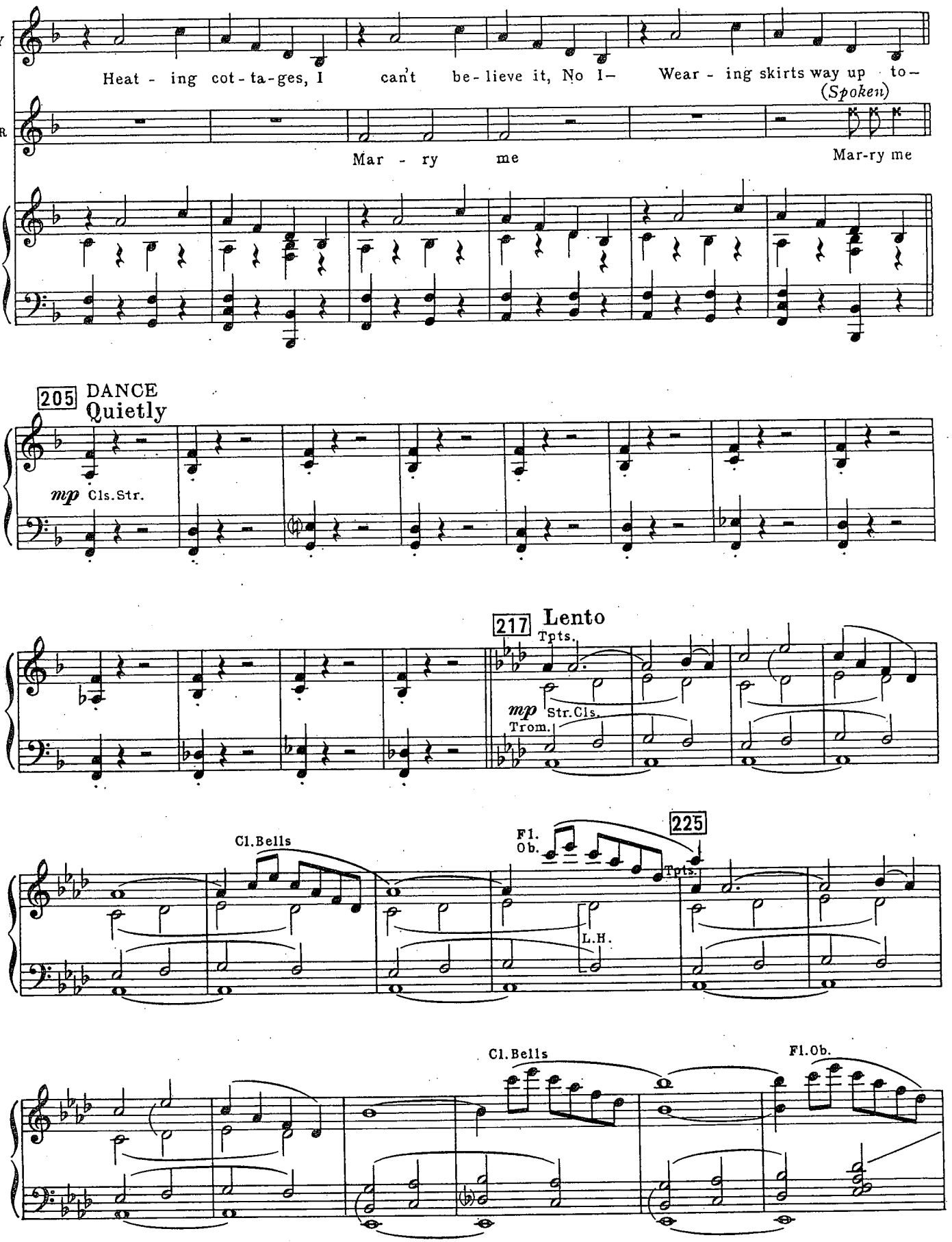

(quasi parlando)
AMY
How ro - man - tic!
Not the Brit - ish (sniffs)
Gi - gan - tic!
Nev - er the Brit - ish!
(quasi parlando)
CHAR
larg-er than the Louvre.
cot - ta - ges with steam.
Co - los - sal!
Nev-er the Brit - ish!
But
But
p
Str. W. W.
109
CHAR
who knows
some-how,
when that great, great cul - tur - al e - vent
can't you warm this heart un - til that dream
Cl. Str.
Hns.
Hns.
Hns.
117
CHAR
will
comes
shine,
true,
So,
Yes,
mean-while,
mean-while,
dar - ling,
dar - ling,
(Fl. 8va col voce)
(religioso)
CHAR
make a mir - a - cle and say
make a mir - a - cle and say
you're
"I
Vlns.
Hns.
(religioso)
Cls.

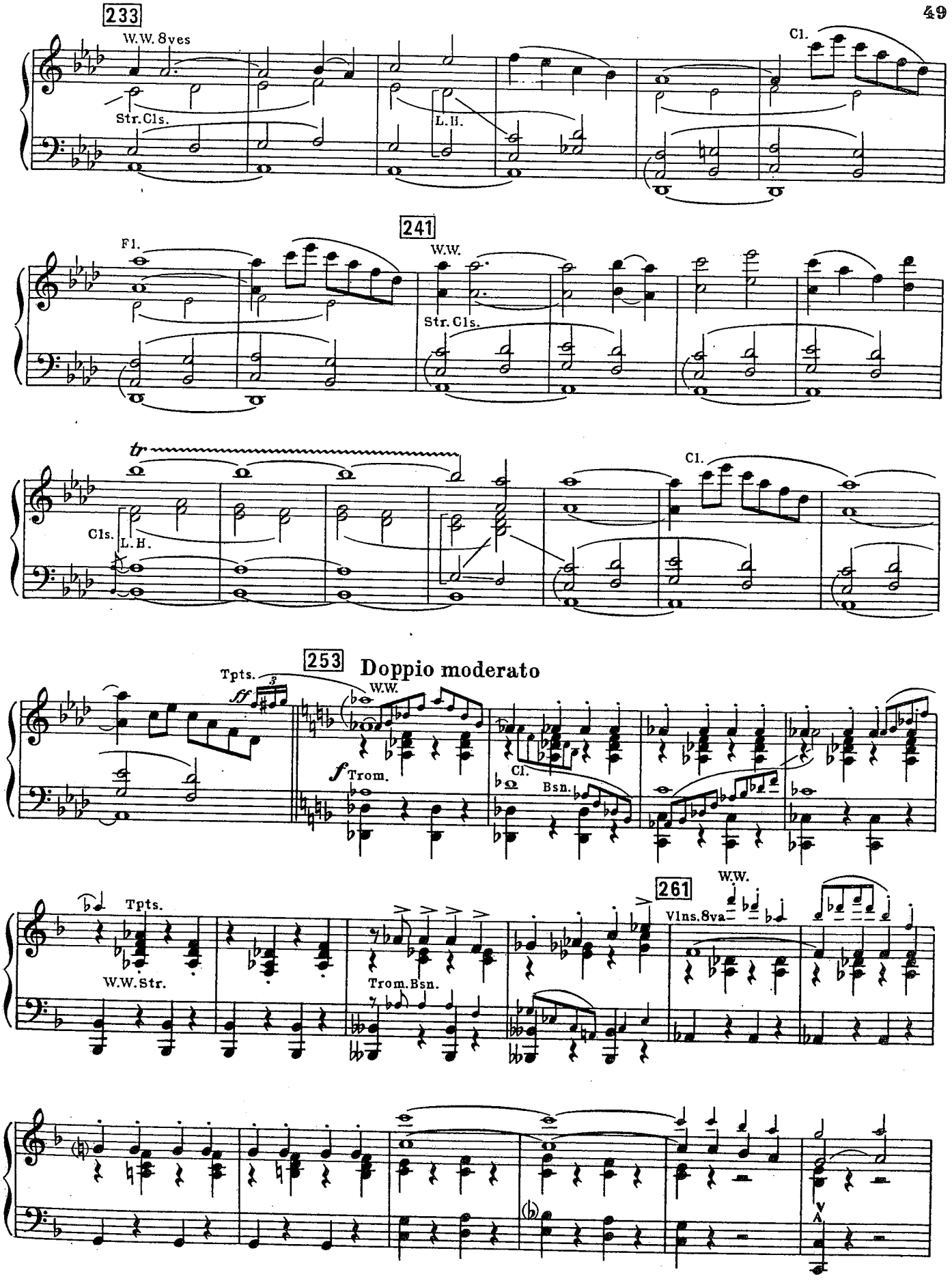

129
Ster - e - op - ti-cons- I can't be - lieve it- no I can't.
Heat - ing cot - ta-ges- I can't be - lieve it- no I can't.
mine.
do."
And I
And I
Fl.Cl.
Str.
will see the won-ders of the fut - ure in your eyes,
will see the won-ders of the fut - ure in your eyes,
W.W.
Bright - ly gleam - ing Won - ders that I challenge modern sci-ence to de-
Bright - ly gleam - ing Won - ders that I challenge modern sci-ence to de-
Tpts.
Trom.
W.W.
+ Cls.
145
-vise, Oh yes, I know that- Some-day, Aft-er
-vise, Oh yes, I know that- Some-day, When your
W.W. Str. Tpts.
Str. Cls.
marcato

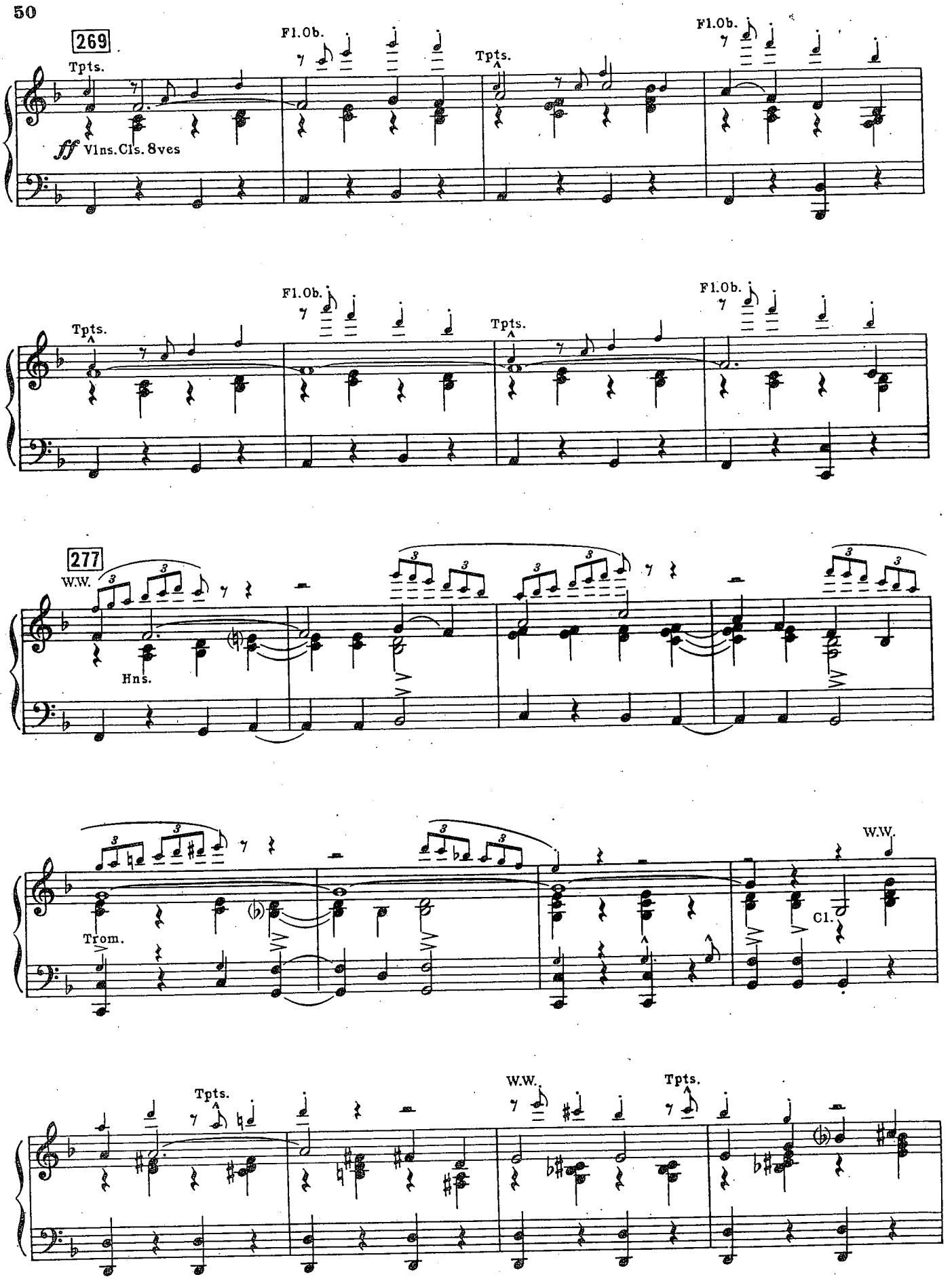

Oh, so ve - ry, ve - ry old.
Ouch! (Action - - - - -)
we've grown ve - ry, ve - ry old.
mind keeps har-bour-ing a grouch.
Old en -
(Action - -
Not the
(Action -
- ough to bur- y, Some-one rath-er bright will cure the com-mon cold,
- - - -) Some-day Doc-tor Bones will place you on a couch,
p Str.W.W.
161
Brit- ish! (sniffs) Nev - er the Brit- ish!
- - - - - - - - -)
And some - day just a
And lis - ten to your
Cl.Str.
Hns.

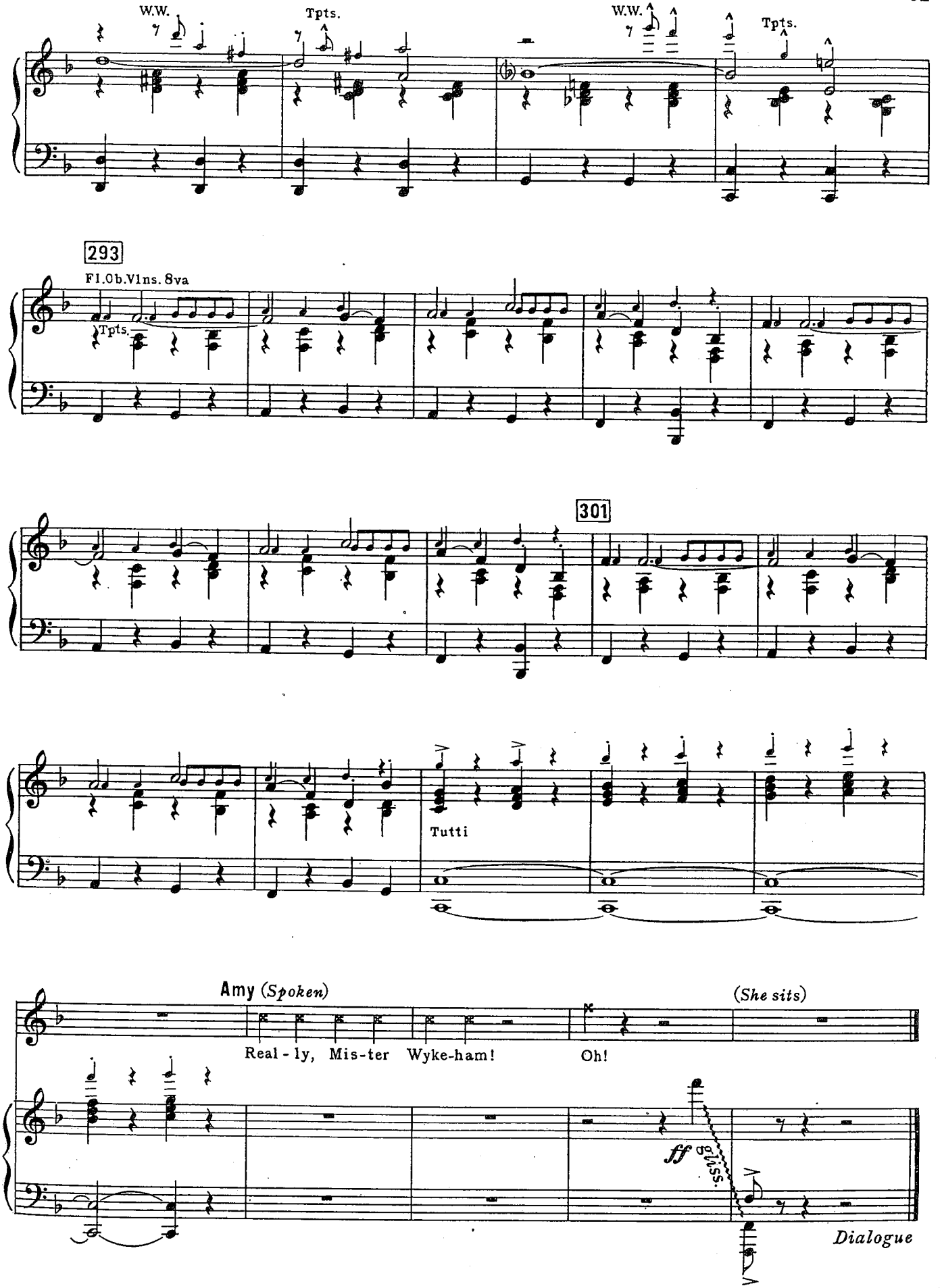

CHAR
small, white pill will feed a fam - - i - ly,
sad, sad sto - ry for a hand - - some fee,
Hns.
Hns.
CHAR
But, mean-while, let's have steak and kid-ney pie, And,
But, mean-while, let's get one, big Mor-ris chair, And,
Fl.8va col voce
AMY
(Spoken)
What a fut-ure
What a
CHAR
mean-while, let's be sure our feet are dry, And, mean-while,
mean-while, tell me all your trou-bles there, And, mean-while,
AMY
fut-ure
CHAR
(religioso)
dar-ling, make that mi-ra-cle and mar - - - -
dar-ling, make that mi-ra-cle and mar - - - -
Vlns.
Hns.
Cls.
religioso


1
AMY
Horse - less car - ria - ges, I can't be -
CHAR
- - - ry me
- - - ry
Vlns.
AMY
-lieve it, No I- Ster - e - op - ti-cons, I can't be - lieve it, No I
CHAR
2
AMY
Ster - e - op - ti-cons, I can't be-lieve it, No I can't be-lieve it, No I-
CHAR
me.
Mar - ry me
Str.


AMY
Heat - ing cot - ta-ges, I can't be-lieve it, No I- Wear - ing skirts way up to-
(Spoken)
HAR
Mar - ry me
Mar-ry me
205 DANCE
Quietly
mp Cls.Str.
217 Lento
Tpts.
mp Str.Cls.
Trom.
225
Cl.Bells
Fl.
Ob.
Tpts.
L.H.
Cl.Bells
Fl.Ob.


233
W.W. 8ves
Str. Cls.
L.H.
Cl.
241
Fl.
W.W.
Str. Cls.
tr
Cls.
L.H.
Cl.
253
Doppio moderato
Tpts.
ff
W.W.
f Trom.
Cl.
Bsn.
261
Tpts.
W.W. Str.
Trom. Bsn.
W.W.
Vlns. 8va


269
Tpts.
Fl.Ob.
Tpts.
Fl.Ob.
ff Vlns.Cls.8ves
Tpts.
Fl.Ob.
Tpts.
Fl.Ob.
277
W.W.
Hns.
Trom.
W.W.
Cl.
Tpts.
W.W.
Tpts.

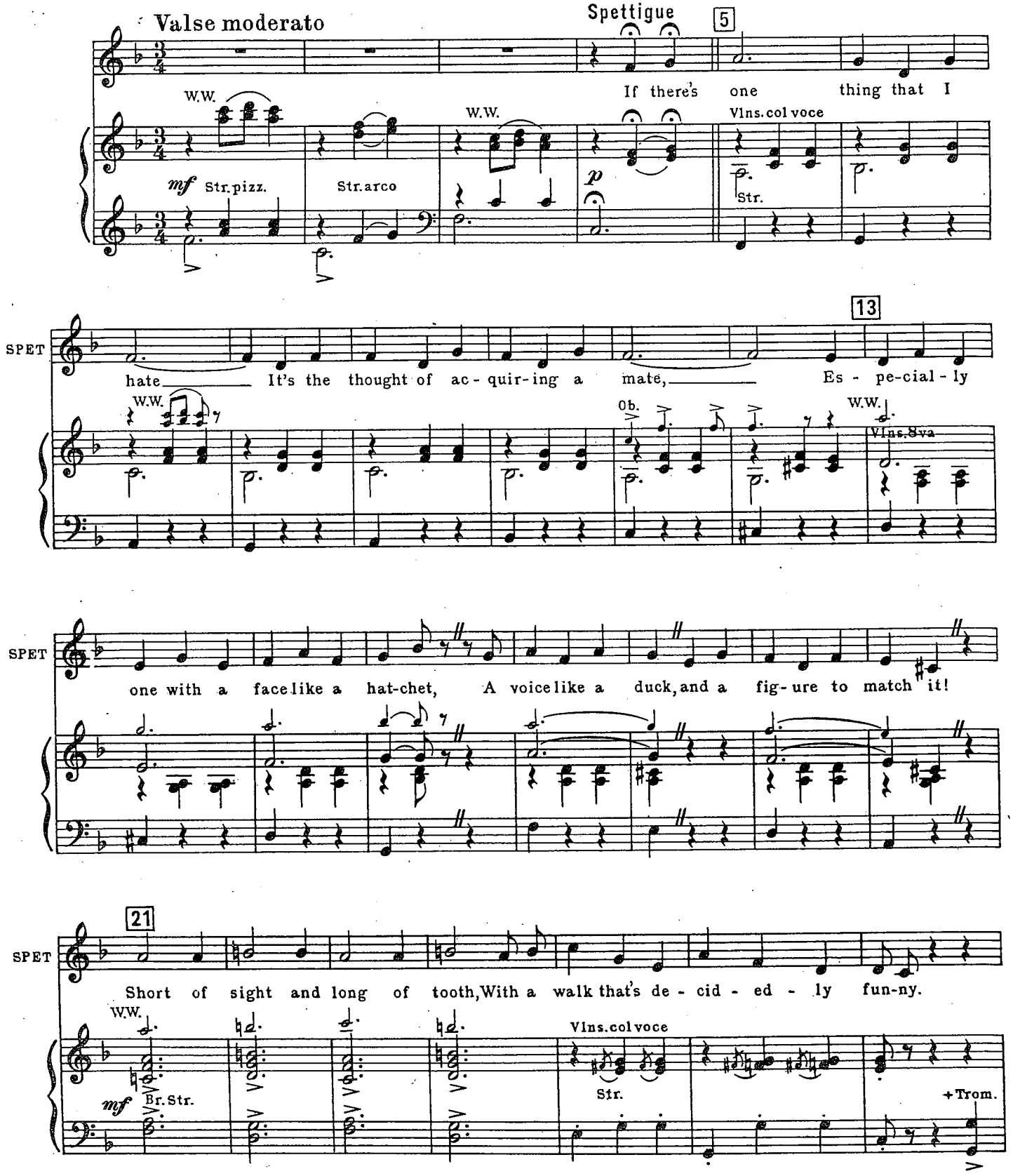

W.W.
Tpts.
W.W.
Tpts.
293
Fl.Ob.Vlns. 8va
Tpts.
301
Tutti
Amy (Spoken)
(She sits)
Real - ly, Mis-ter Wyke-ham!
Oh!
ff gliss.
Dialogue

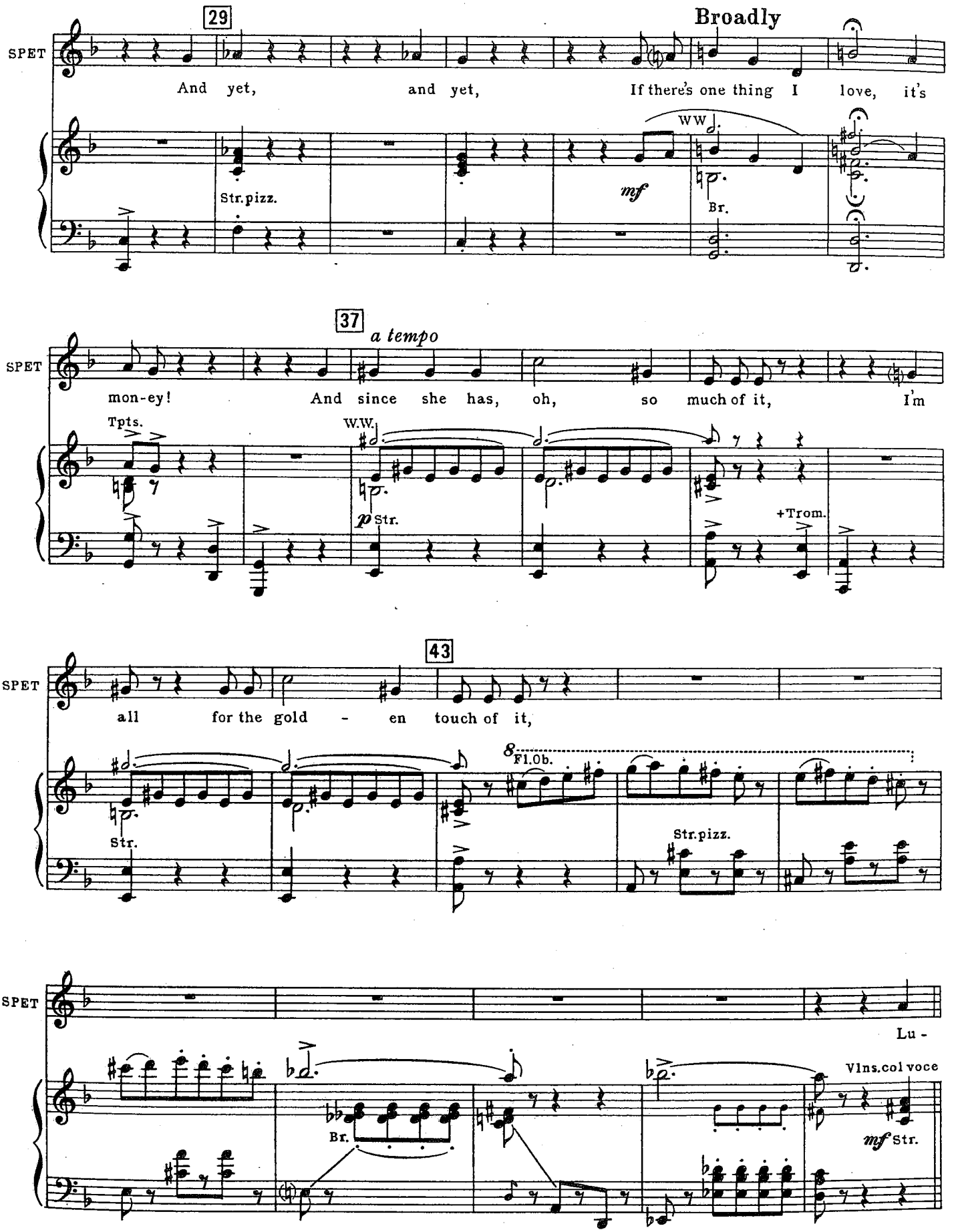
No 7

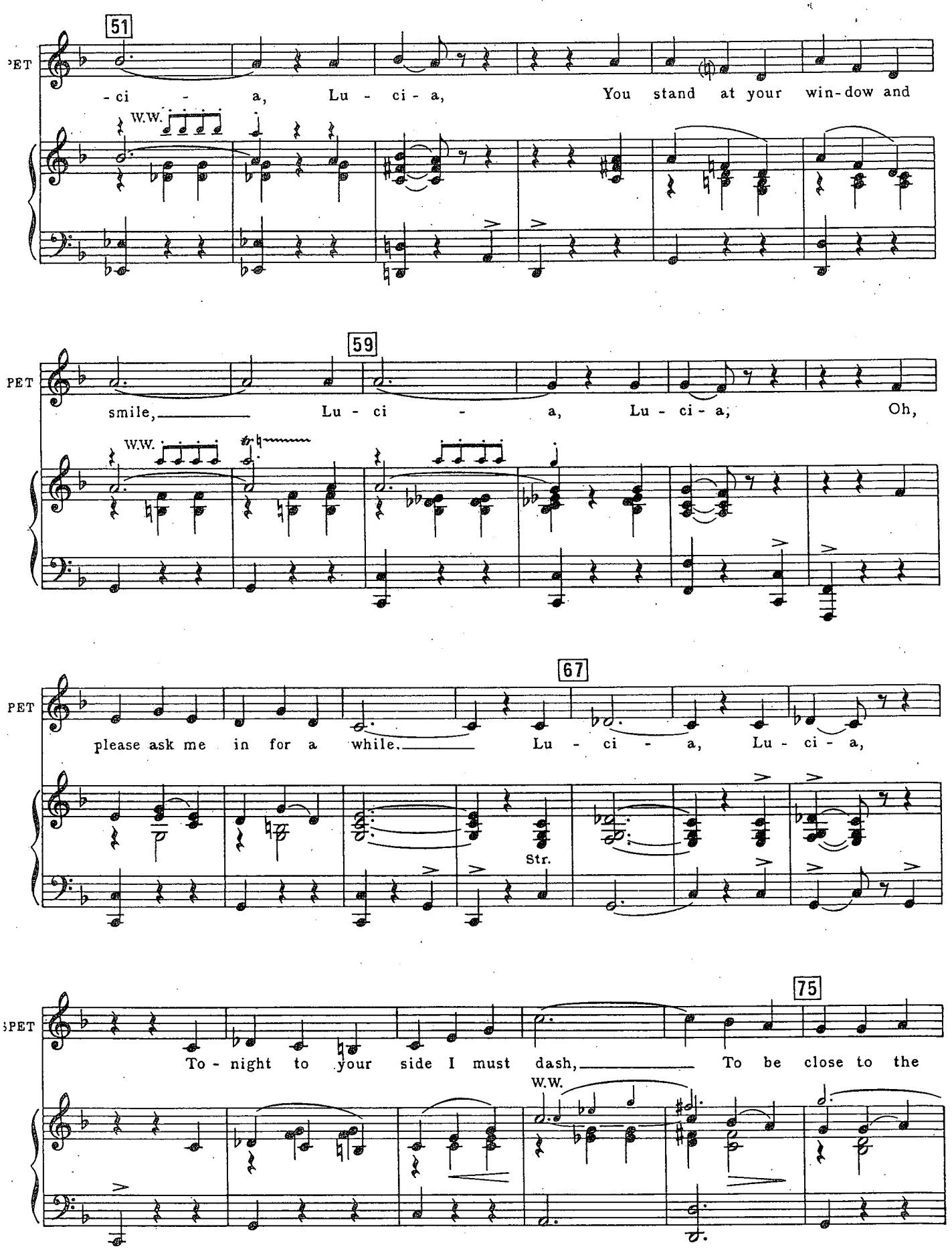
SONG – (Spettigue)

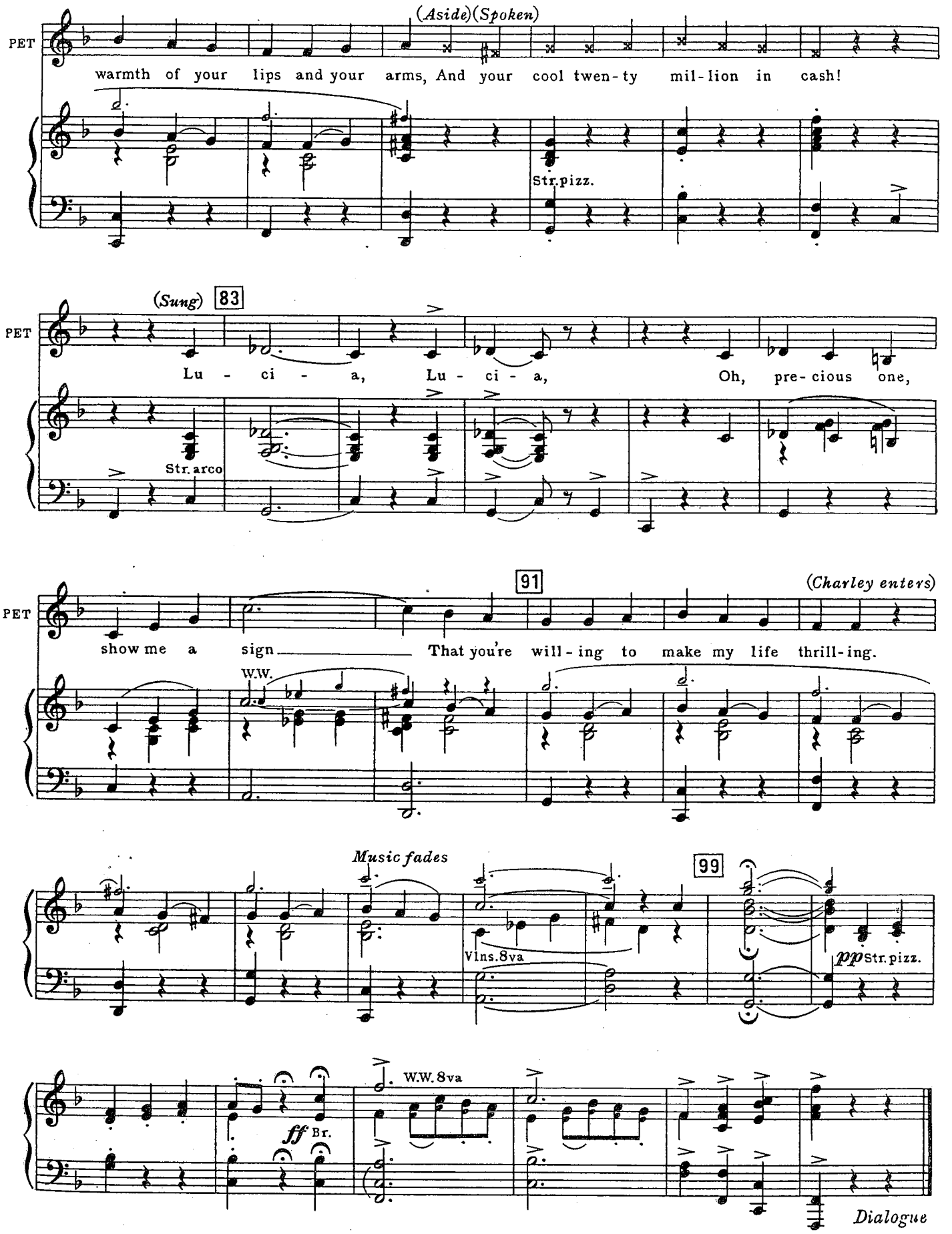
"SERENADE WITH ASIDES"

Cue: (SPETTIGUE) "I'll wait"




29
Broadly
SPET
And yet, and yet, If there's one thing I love, it's
Str.pizz.
mf
WW
Br.
37
a tempo
SPET
mon-ey! And since she has, oh, so much of it, I'm
Tpts.
W.W.
p Str.
+Trom.
43
SPET
all for the gold - en touch of it,
8 Fl.Ob.
Str.
Str.pizz.
SPET
Lu -
Br.
Vlns.col voce
mf Str.

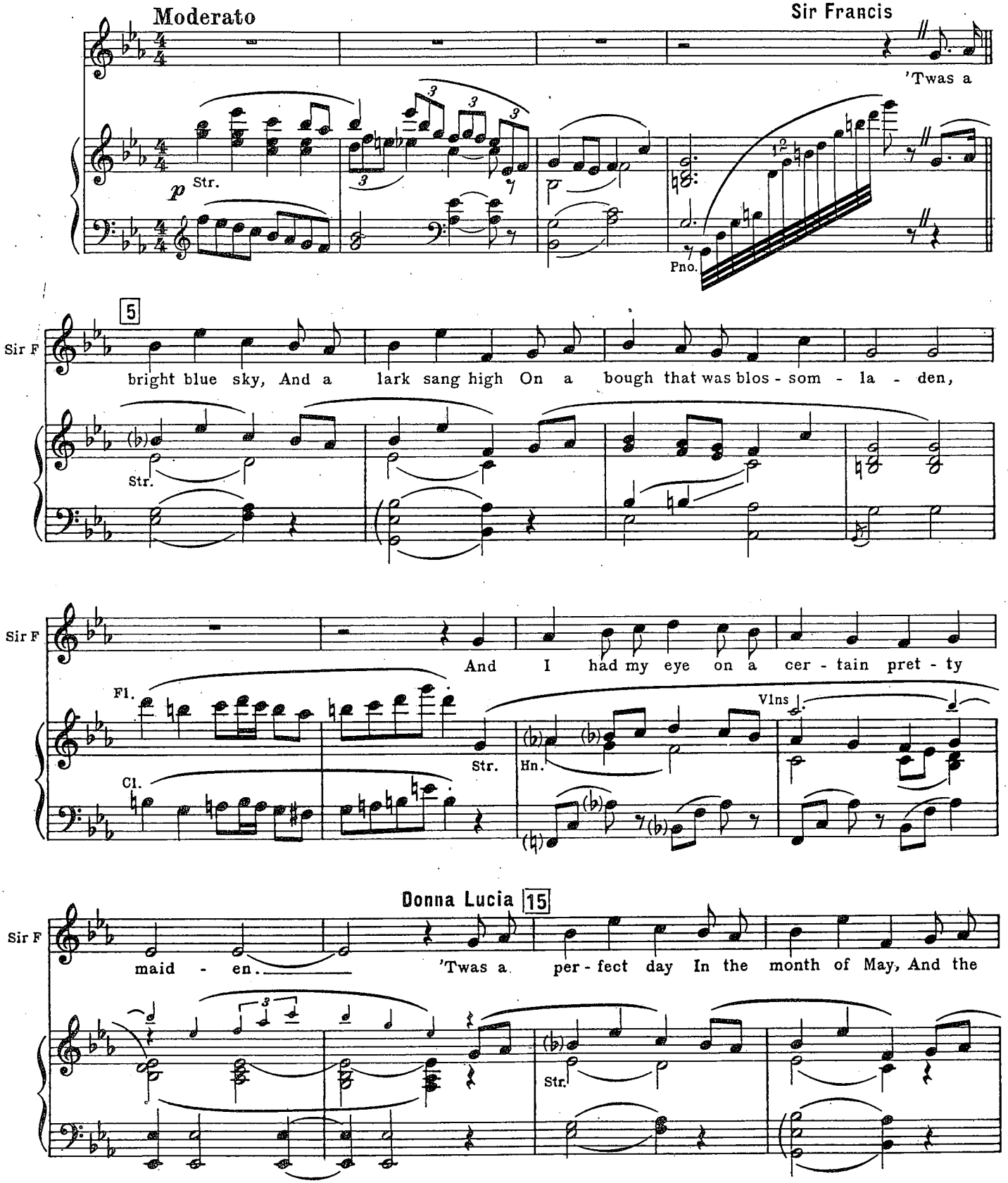

51
PET
-ci - a, Lu - ci - a, You stand at your win-dow and
W.W.
59
PET
smile, Lu - ci - a, Lu - ci - a; Oh,
W.W.
67
PET
please ask me in for a while. Lu - ci - a, Lu - ci - a,
Str.
75
PET
To - night to your side I must dash, To be close to the
W.W.

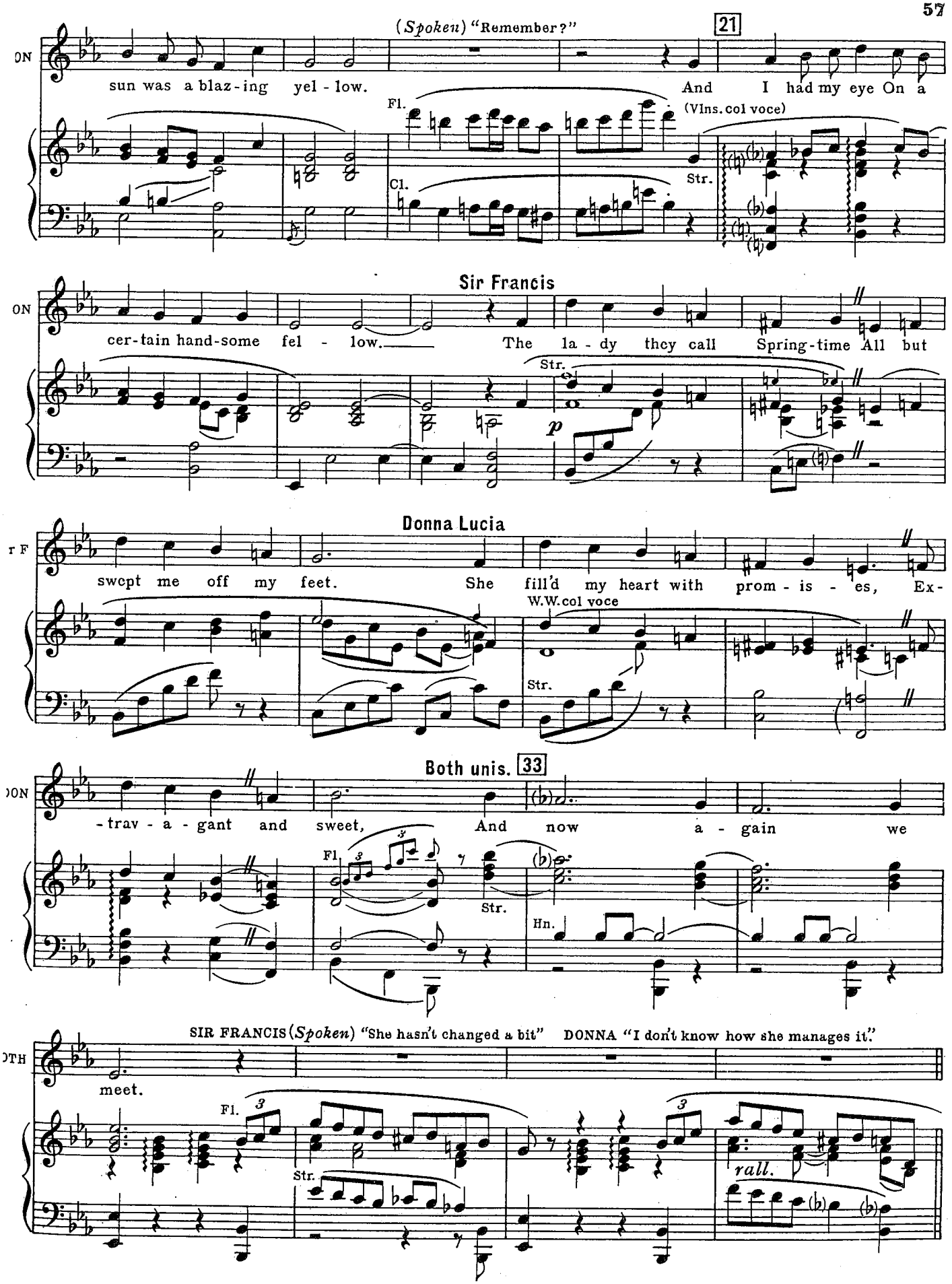

(Aside)(Spoken)
PET
warmth of your lips and your arms, And your cool twen-ty mil-lion in cash!
Str. pizz.
(Sung)
83
PET
Lu - ci - a, Lu - ci - a, Oh, pre-cious one,
Str. arco
91
(Charley enters)
PET
show me a sign That you're will-ing to make my life thrill-ing.
W.W.
Music fades
99
Vlns. 8va
pp Str. pizz.
W.W. 8va
ff Br.
Dialogue

No 8 DUET (Sir Francis & Donna Lucia) and Chorus

"LOVELIER THAN EVER"

Cue: (SIR FRANCIS) "By George, you're right"




(Spoken) "Remember?"
21
sun was a blaz-ing yel-low.
And I had my eye On a
Fl.
Cl.
(Vlns. col voce)
Str.
Sir Francis
cer-tain hand-some fel-low.
The la-dy they call Spring-time All but
Str.
p
Donna Lucia
swept me off my feet.
She fill'd my heart with prom-is-es, Ex-
W.W. col voce
Str.
Both unis.
33
-trav-a-gant and sweet,
And now a-gain we
Fl.
Str.
Hn.
SIR FRANCIS (Spoken) "She hasn't changed a bit"
DONNA "I don't know how she manages it."
meet.
Fl.
Str.
rall.

39 **Donna Lucia** (*Sings*)

ION

Spring - time, You're look-ing love - li - er than ev - er, Love - li - er than

Fl.

Str. col voce

mf a tempo

Cl.

DON

ev - er be - fore. Still ir - re -

Vln.Solo

p

DON

- sist - i - ble in the same old gown of green, Still ir-re-sist - i - ble as that

Fl.

Vlns.

Cl.

Fl.

DON

li - lac - scent - ed scene, When I was sev - en - teen. Spring - time,

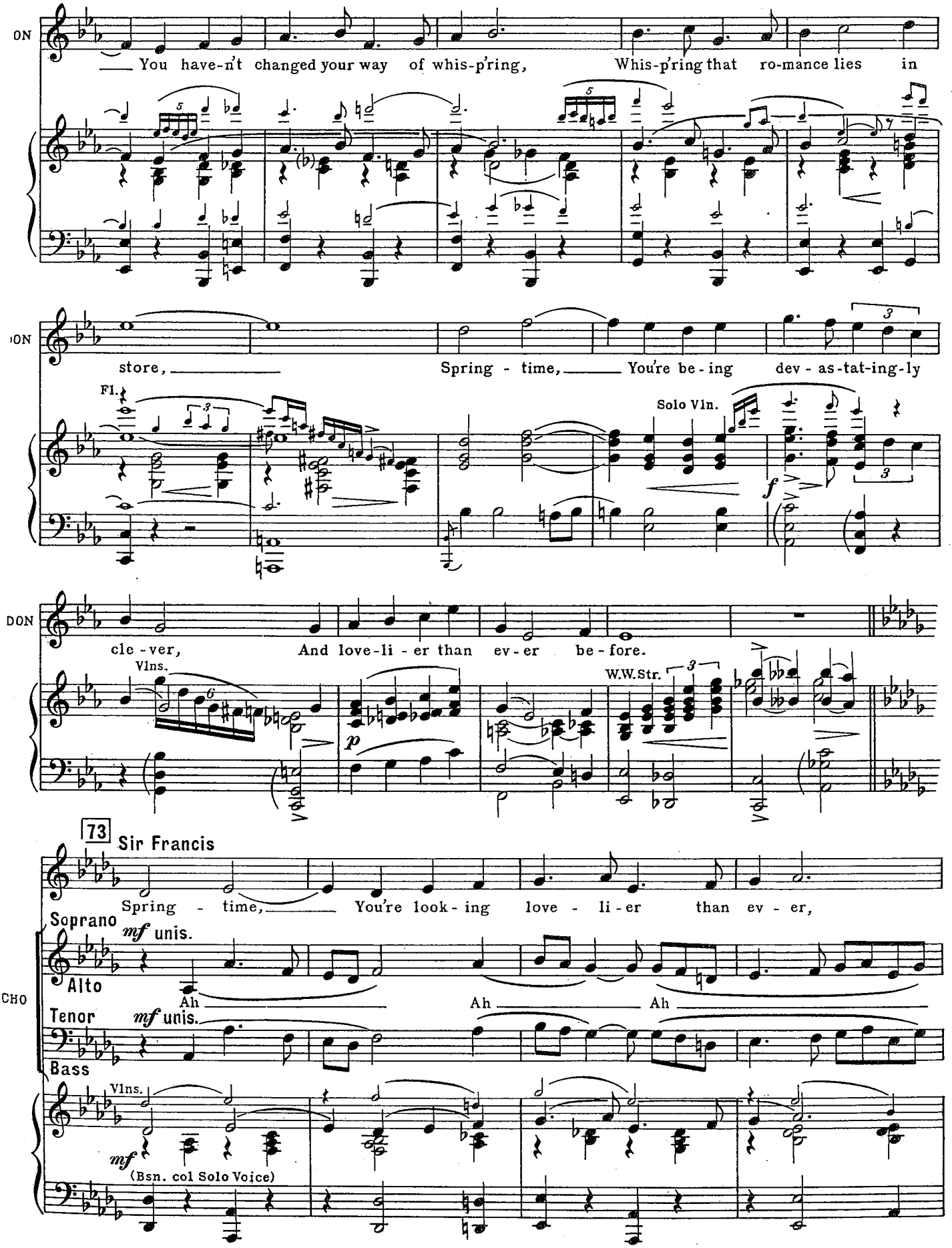
rall.

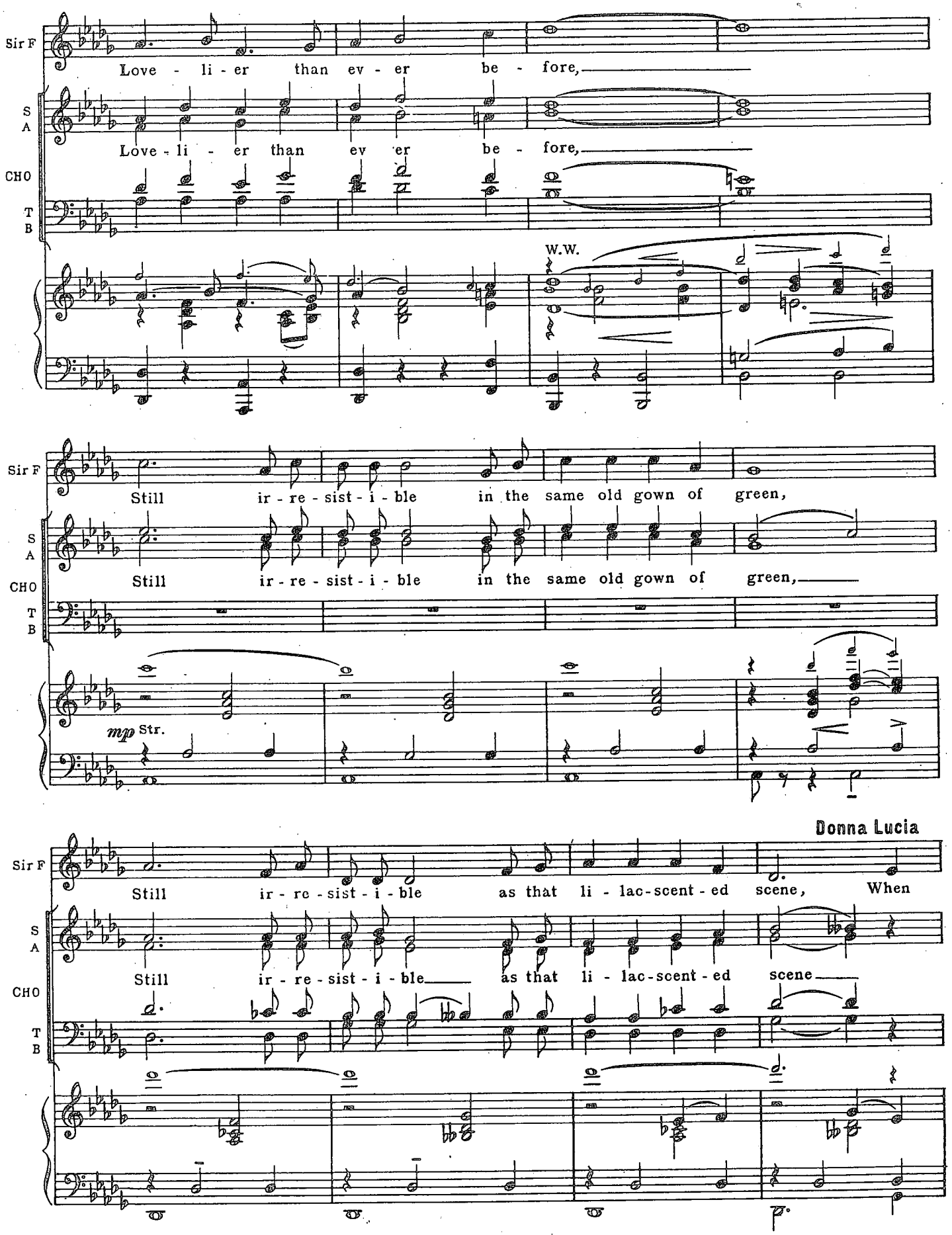
rall.

57 (*Chorus enter*) *a tempo*

Vln.Solo

Cl. *a tempo*


ON
You have-n't changed your way of whis-p'ring, Whis-p'ring that ro-mance lies in
ON
store, Spring - time, You're be-ing dev - as-tat-ing-ly
Fl.
Solo Vln.
f
DON
cle - ver, And love-li - er than ev - er be - fore.
Vlns.
p
W.W.Str.
73
Sir Francis
Spring - time, You're look - ing love - li - er than ev - er,
Soprano
mf unis.
Alto
CHO
Ah Ah Ah
Tenor
mf unis.
Bass
Vlns.
mf
(Bsn. col Solo Voice)


Sir F
Love - li - er than ev - er be - fore,
S
A
Love - li - er than ev er be - fore,
CHO
T
B
W.W.
Still ir - re - sist - i - ble in the same old gown of green,
Still ir - re - sist - i - ble in the same old gown of green,
mp Str.
Donna Lucia
Still ir - re - sist - i - ble as that li - lac-scent - ed scene, When
Still ir - re - sist - i - ble as that li - lac-scent - ed scene

92 Donna & Sir Francis

unis.

I was sev-en - teen. -teen, oo

Spring - time, You have - n't

I was sev-en - teen. oo

Spring - time, You have - n't

oo

Fl. (+ Cls.)

Vlns. (Bsn. col SoloVoice)

chang'd your way of whis - p'ring, Whis - p'ring that ro - mance lies in

chang'd your way of whis - p'ring, Whis - p'ring that ro - mance lies in

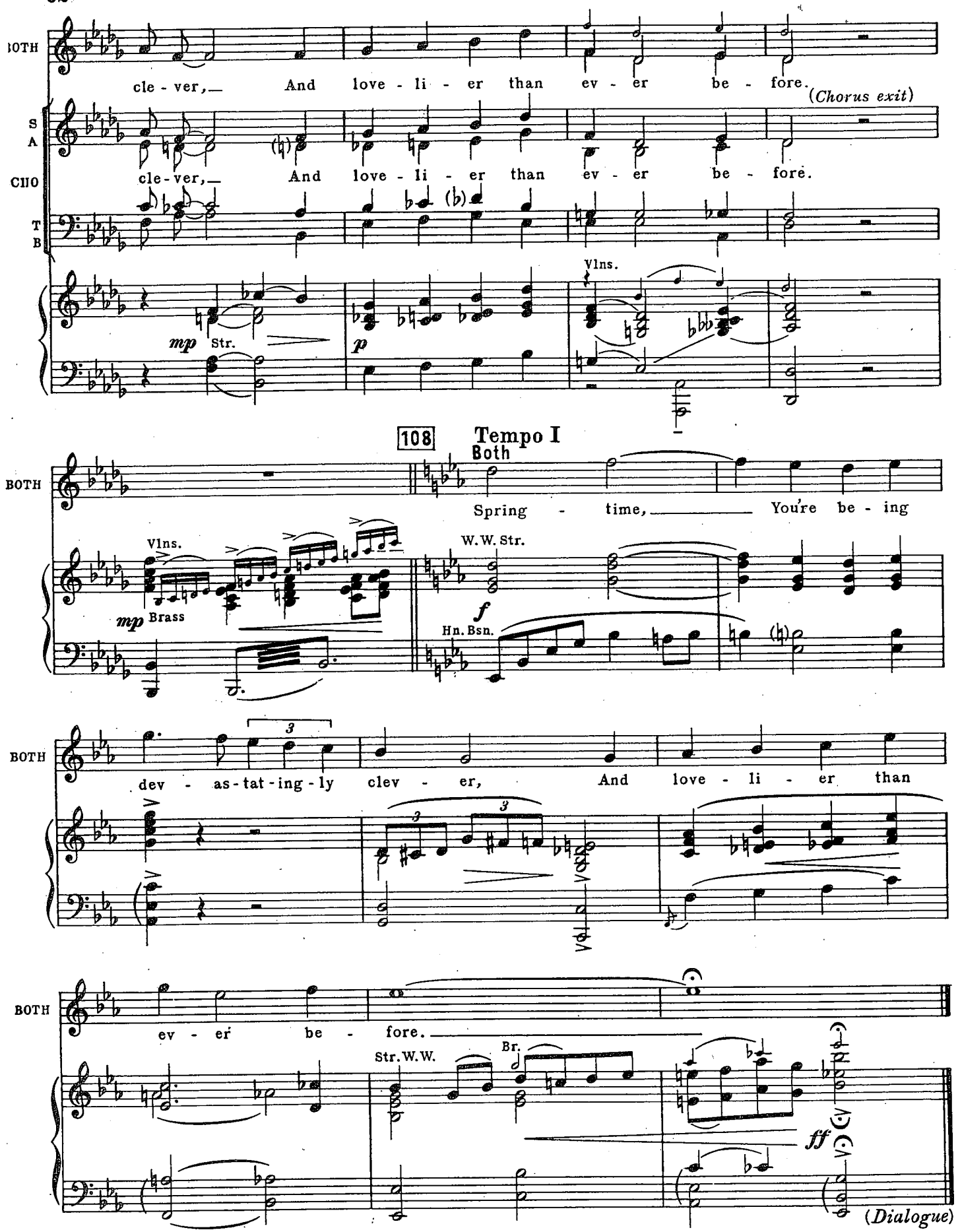
Donna Lucia Both

store, Spring - time, You're be-ing dev - as-tat-ing - ly

store, You're be-ing dev - as-tat-ing - ly

(Vlns. 8va)

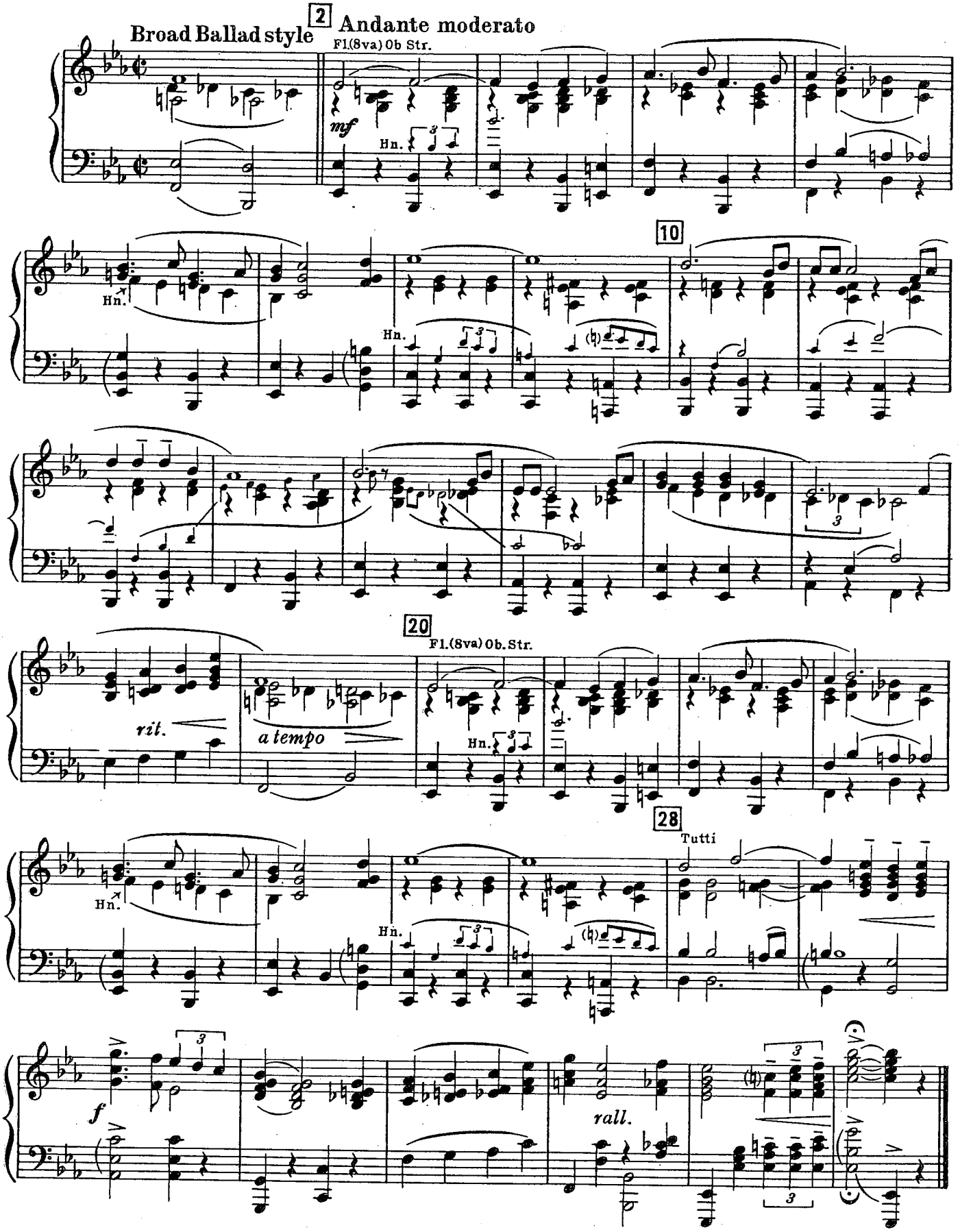
mp


BOTH
cle - ver, And love - li - er than ev - er be - fore.
(Chorus exit)
S
A
CHO
cle - ver, And love - li - er than ev - er be - fore.
T
B
Vlns.
mp Str.
p
108
Tempo I
Both
BOTH
Spring - time, You're be - ing
Vlns.
W.W. Str.
mp Brass
f
Hn. Bsn.
BOTH
dev - as-tat-ing-ly clev - er, And love - li - er than
BOTH
ev - er be - fore.
Str. W.W.
Br.
ff
(Dialogue)

No 9

LOVELIER THAN EVER (Utility)

(Optional as for staging)

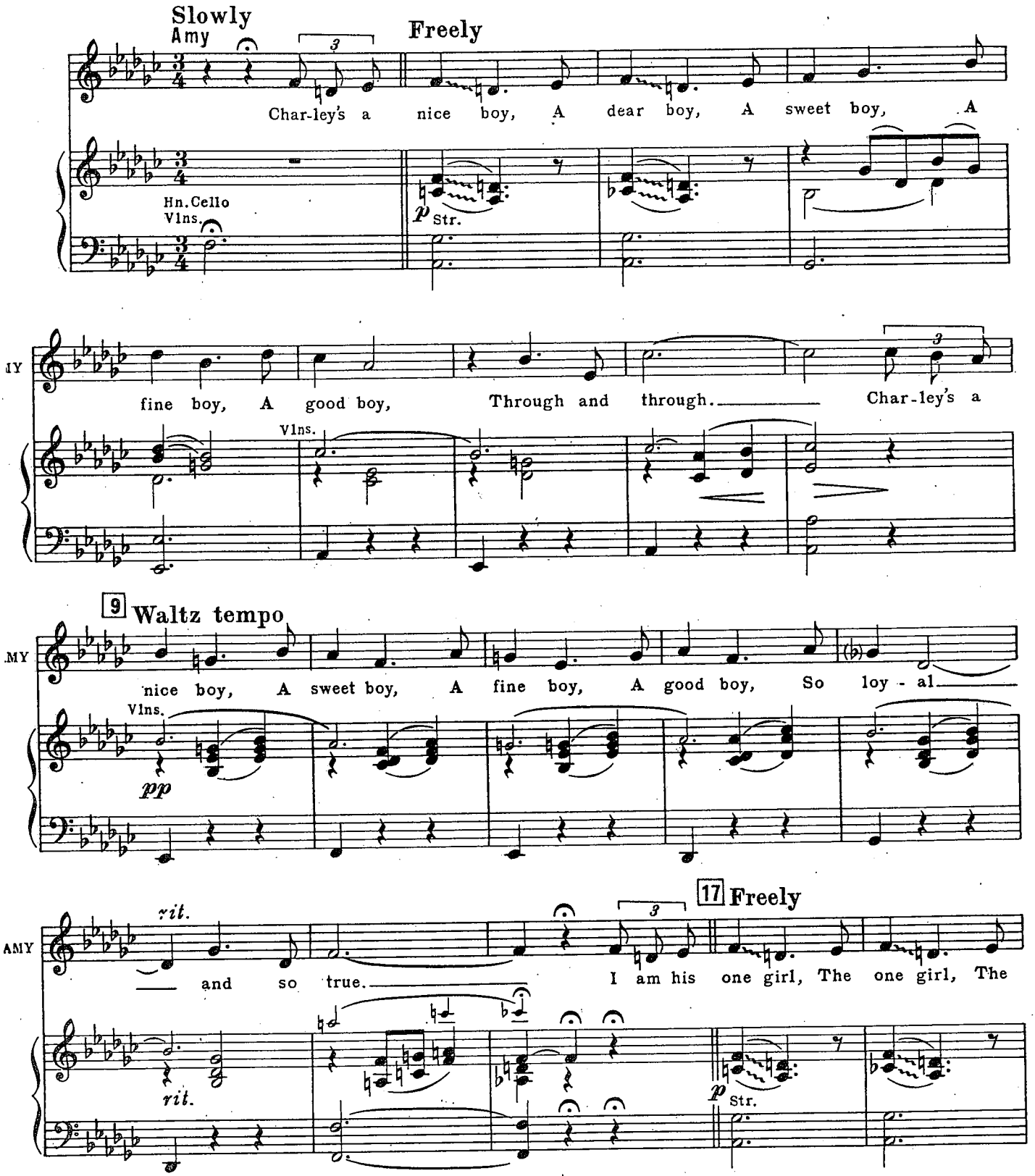


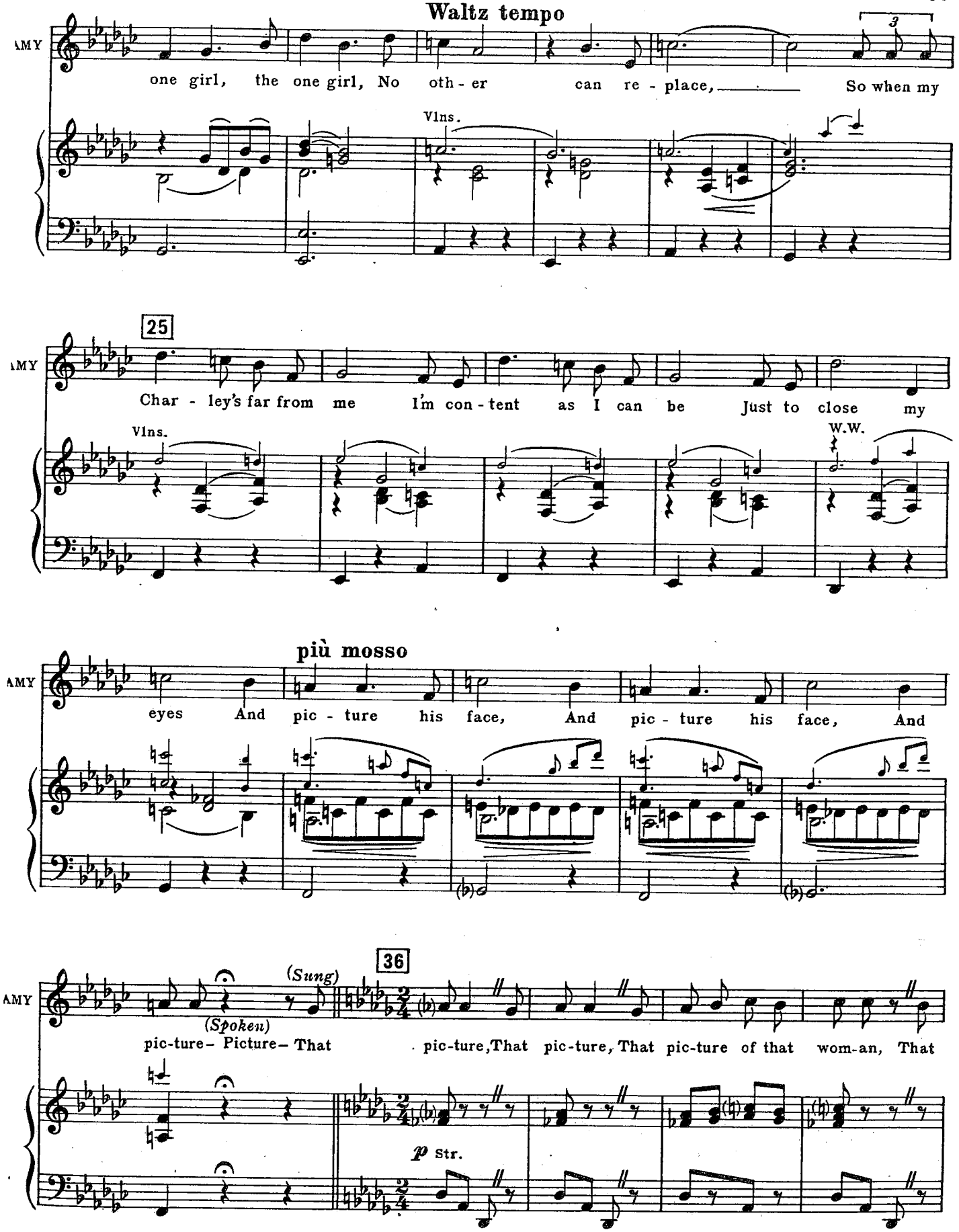
Nº 10

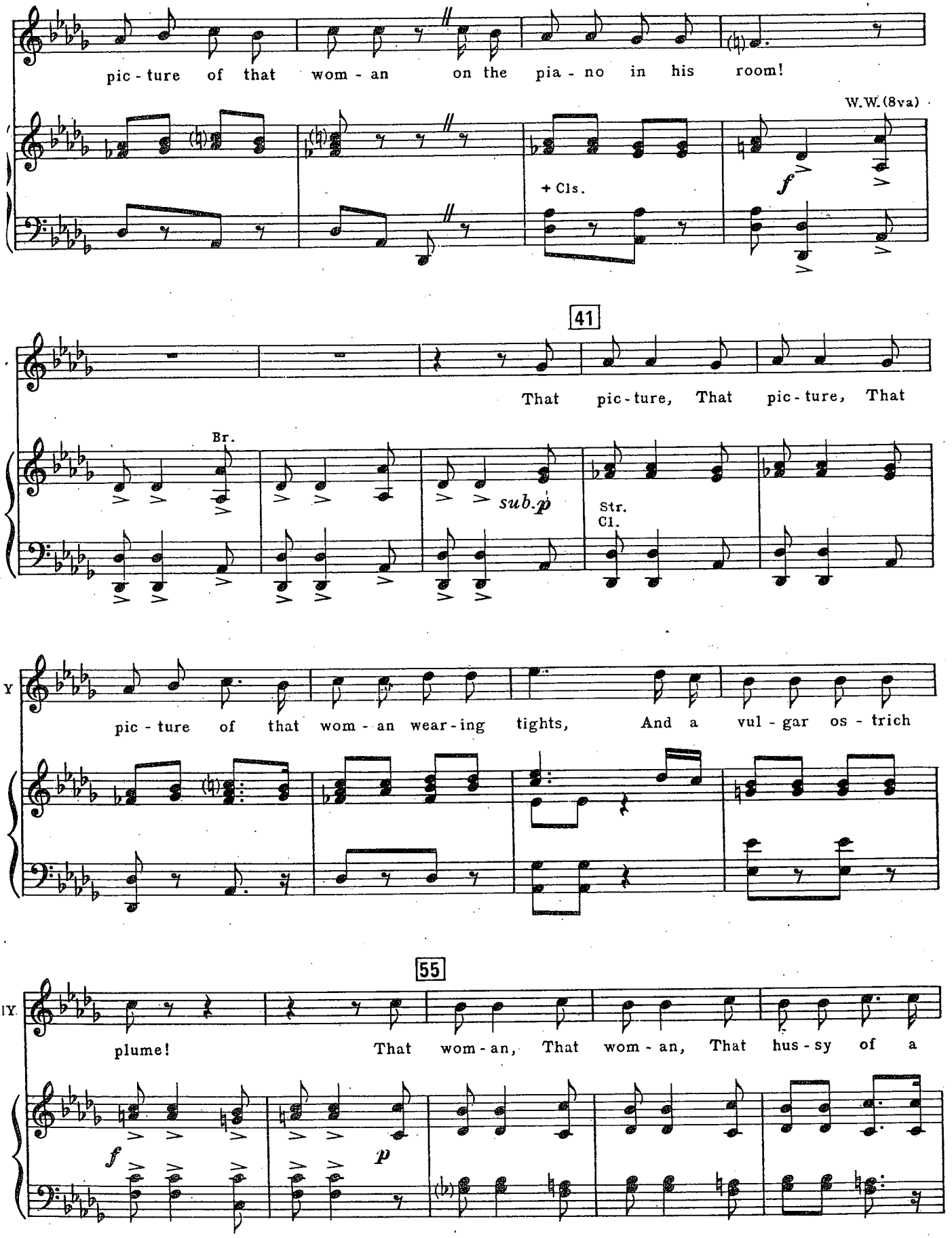
SONG (Amy)

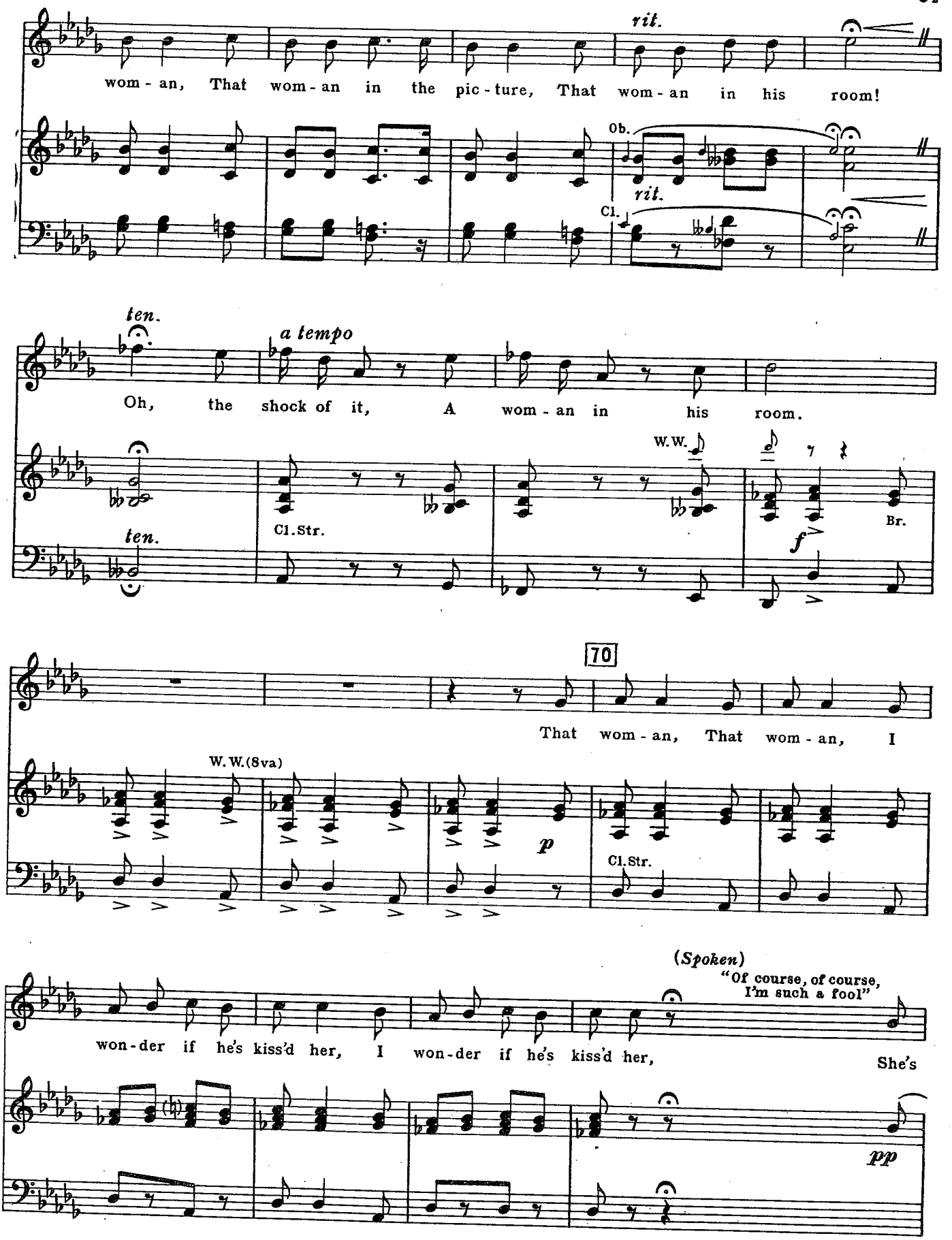
"THE WOMAN IN HIS ROOM"

Cue: (AMY) I think I ought to wait here for Charley
(KITTY) Oh! (*Exits*)




Waltz tempo
AMY
one girl, the one girl, No oth - er can re - place, So when my
Vlns.
25
AMY
Char - ley's far from me I'm con - tent as I can be Just to close my
Vlns.
W.W.
più mosso
AMY
eyes And pic - ture his face, And pic - ture his face, And
36
AMY
(Sung)
(Spoken)
pic-ture– Picture– That pic-ture, That pic-ture, That pic-ture of that wom-an, That
p Str.


pic - ture of that wom - an on the pia - no in his room!
W.W.(8va)
+ Cls.
f
41
That pic - ture, That pic - ture, That
Br.
sub.p
Str.
Cl.
pic - ture of that wom - an wear - ing tights, And a vul - gar os - trich
55
plume! That wom - an, That wom - an, That hus - sy of a
f
p


rit.
wom - an, That wom - an in the pic - ture, That wom - an in his room!
Ob.
rit.
Cl.
ten.
a tempo
Oh, the shock of it, A wom - an in his room.
W.W.
Cl.Str.
ten.
Br.
f
70
That wom - an, That wom - an, I
W.W.(8va)
p
Cl.Str.
(Spoken)
"Of course, of course, I'm such a fool"
won - der if he's kiss'd her, I won - der if he's kiss'd her, She's
pp

76 **Slowly**

a tempo

AMY

prob - a - bly his sis - ter, Just a pho - to - graph tak - en at a

Str.
W.W.

a tempo

AMY

mas - quer - ade, What a ter - ri - ble, ter - ri - ble mis - take I've

Str.

86 **Freely**

AMY

made! Char-ley's a nice boy, A dear boy, A sweet boy, A

p Str.

AMY

fine boy, A good boy, through and through. Char-ley's a

Vlns.

94 Waltz tempo

AMY

nice boy, A sweet boy, A fine boy, A good boy, So loy - al

Vlns

pp

rit.

AMY

and so true.

102 Freely

I am his one girl, The one girl, The

rit.

p Str.

AMY

one girl, The one girl no oth - er can re-place.

(*Spoken*) No other?

(*Spoken*) No

Vln

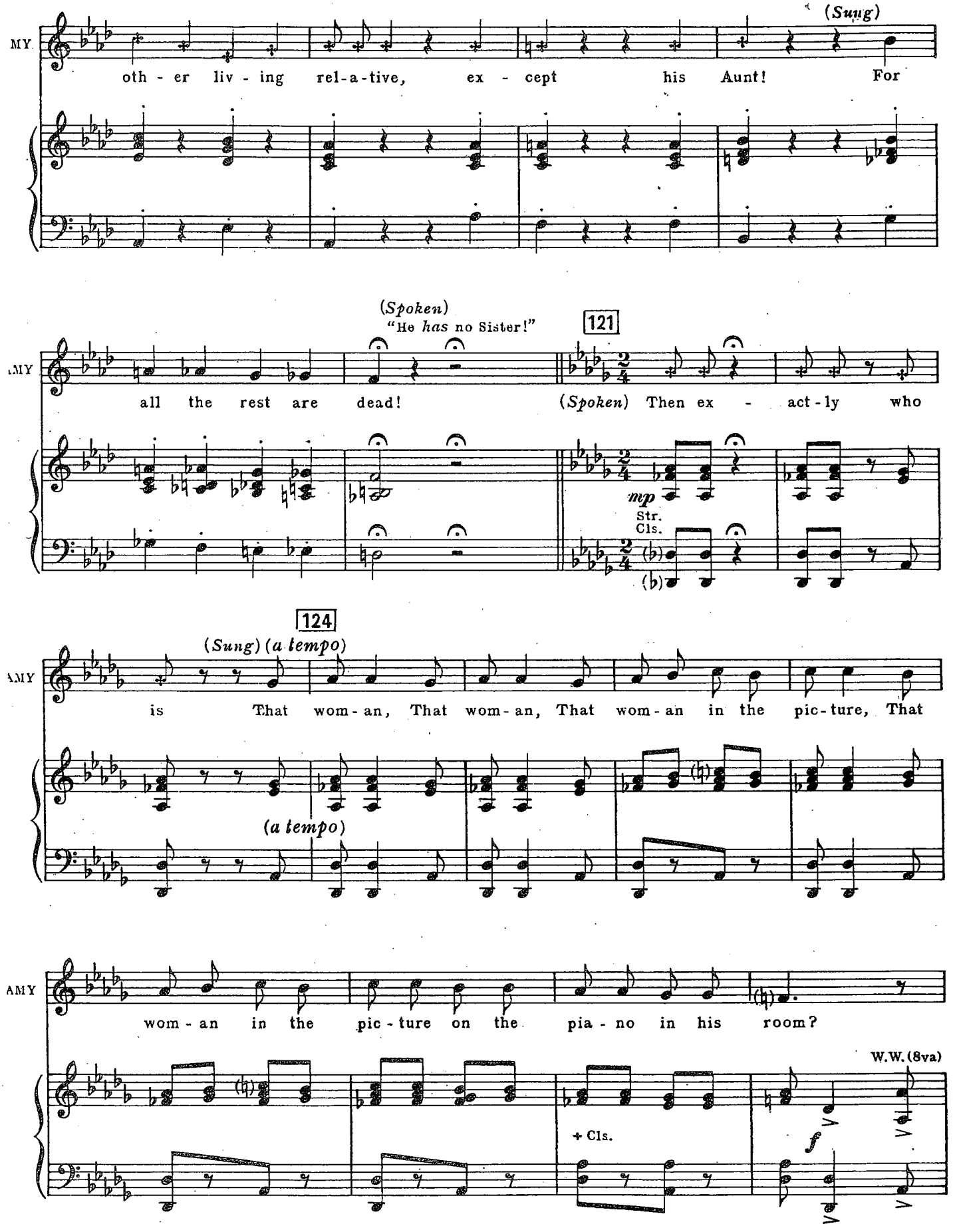
Hn.Solo

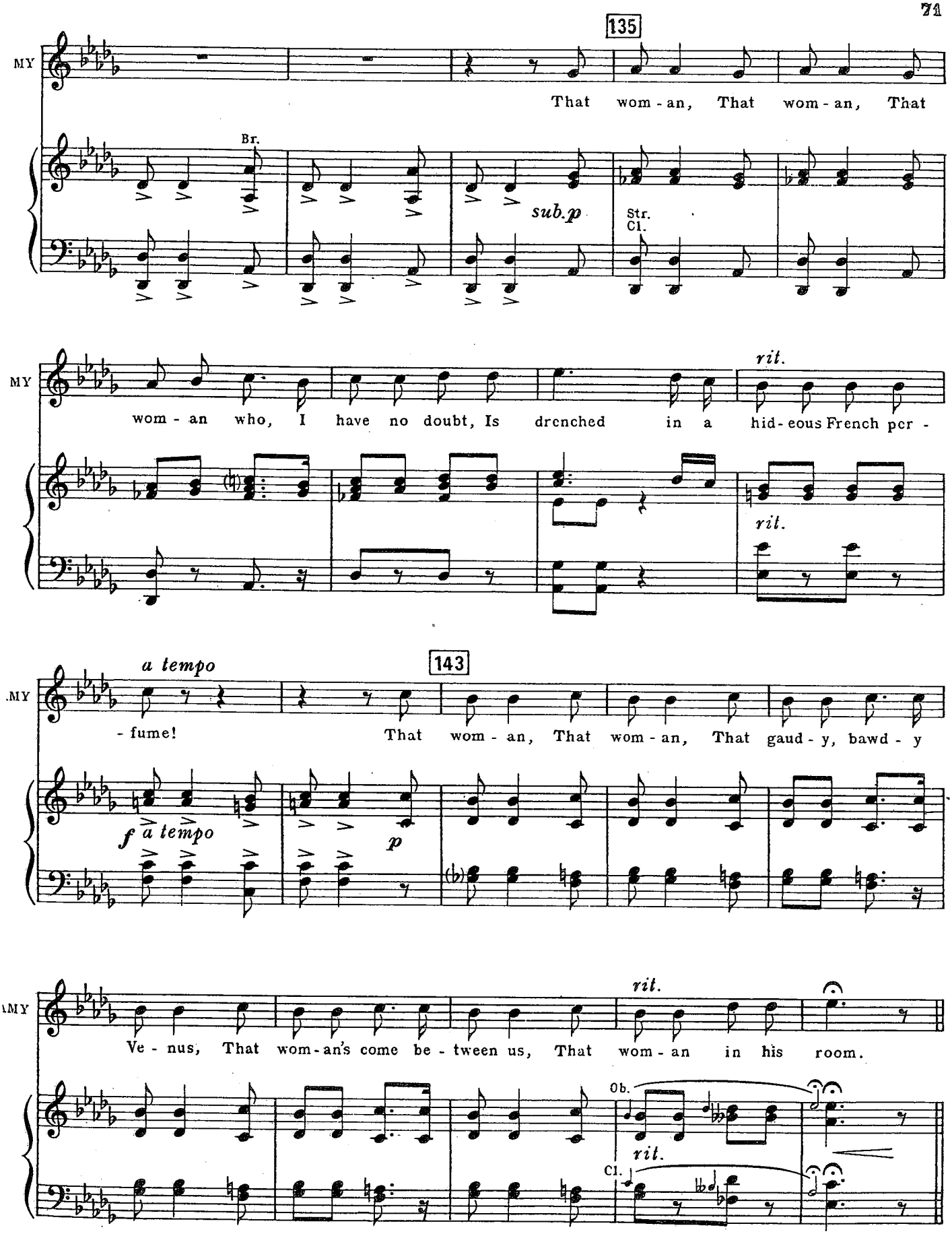
111

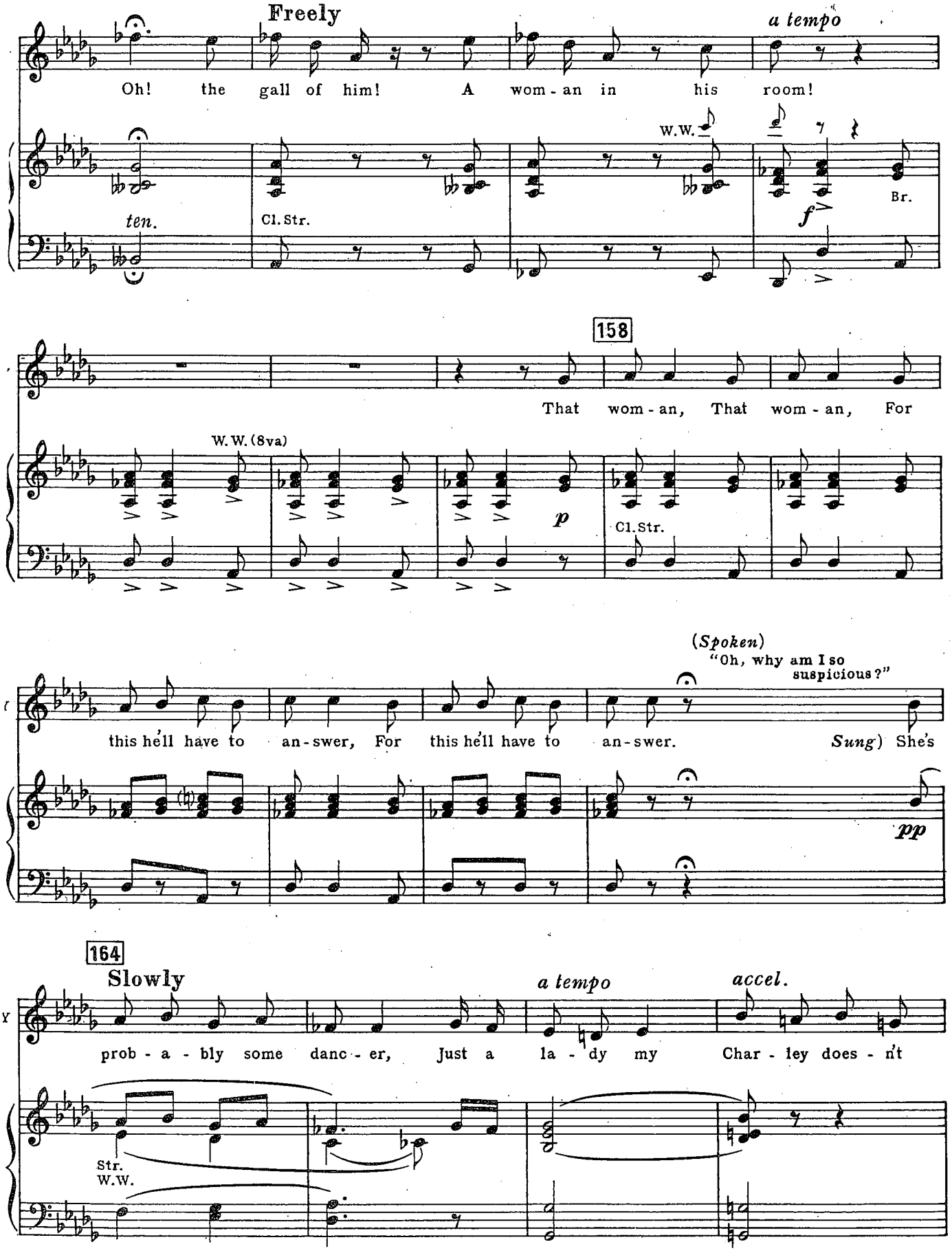
AMY

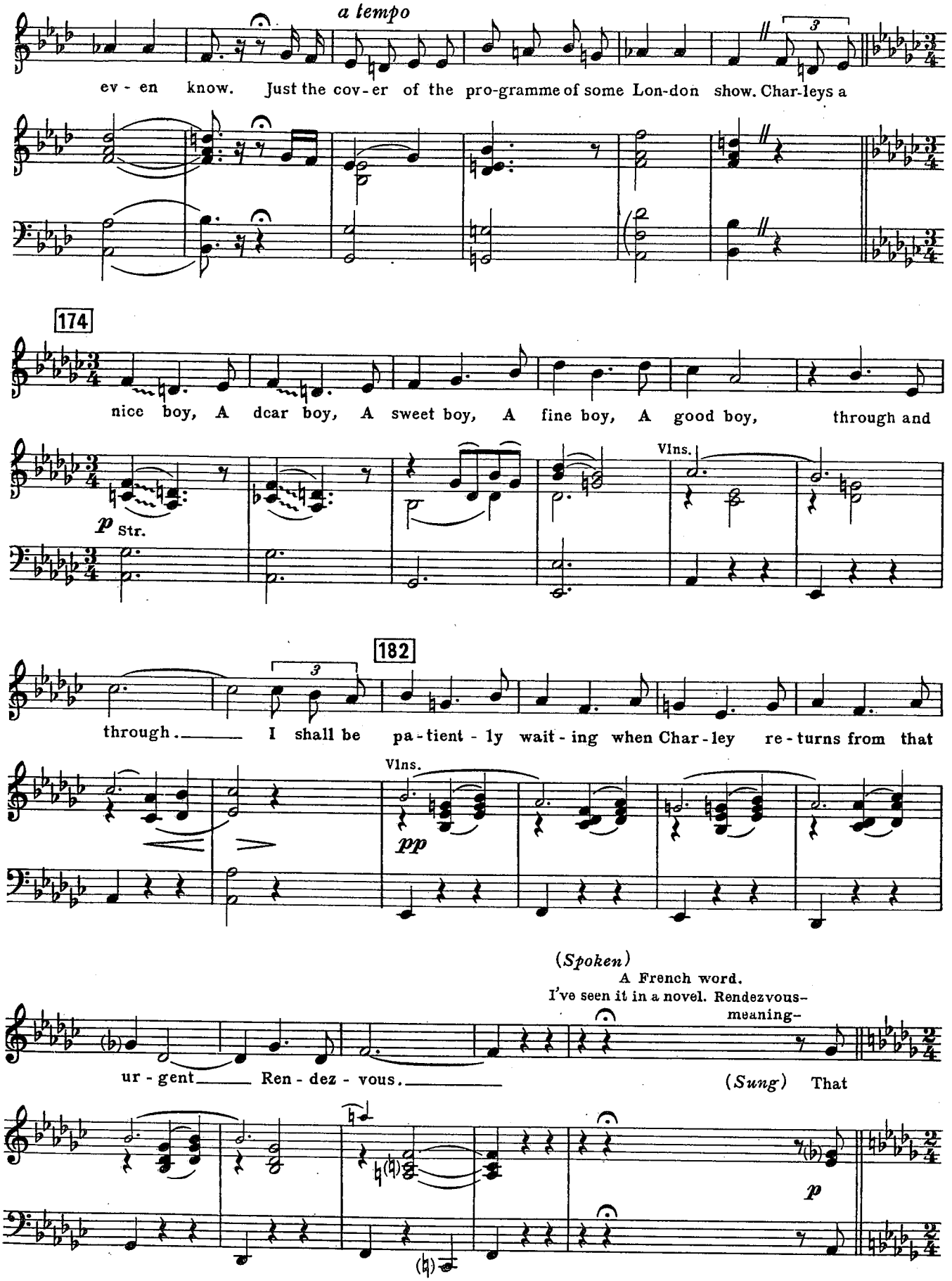
oth - er liv - ing rel - a - tive. That's ex - act - ly what he said. No

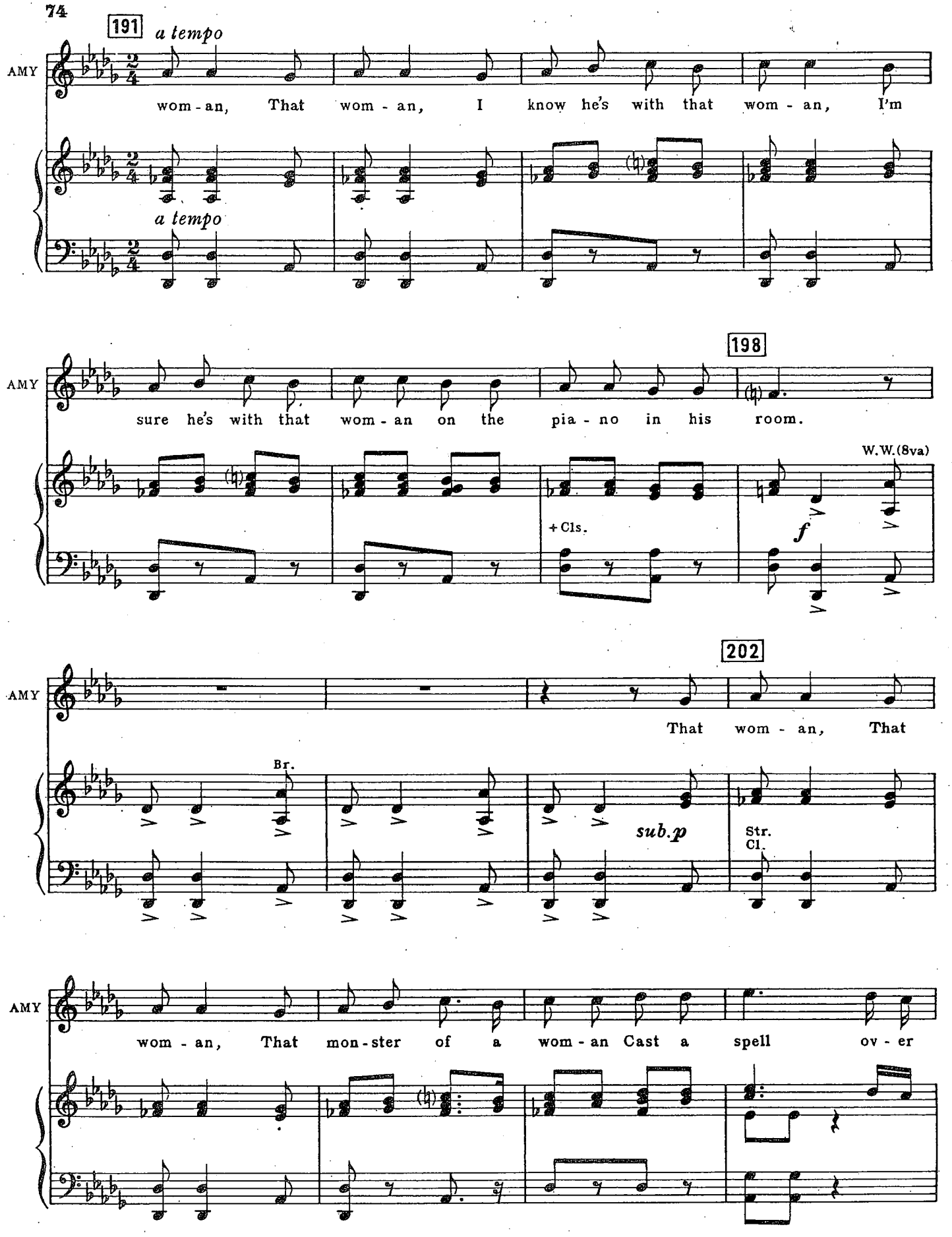
p Str. pizz.

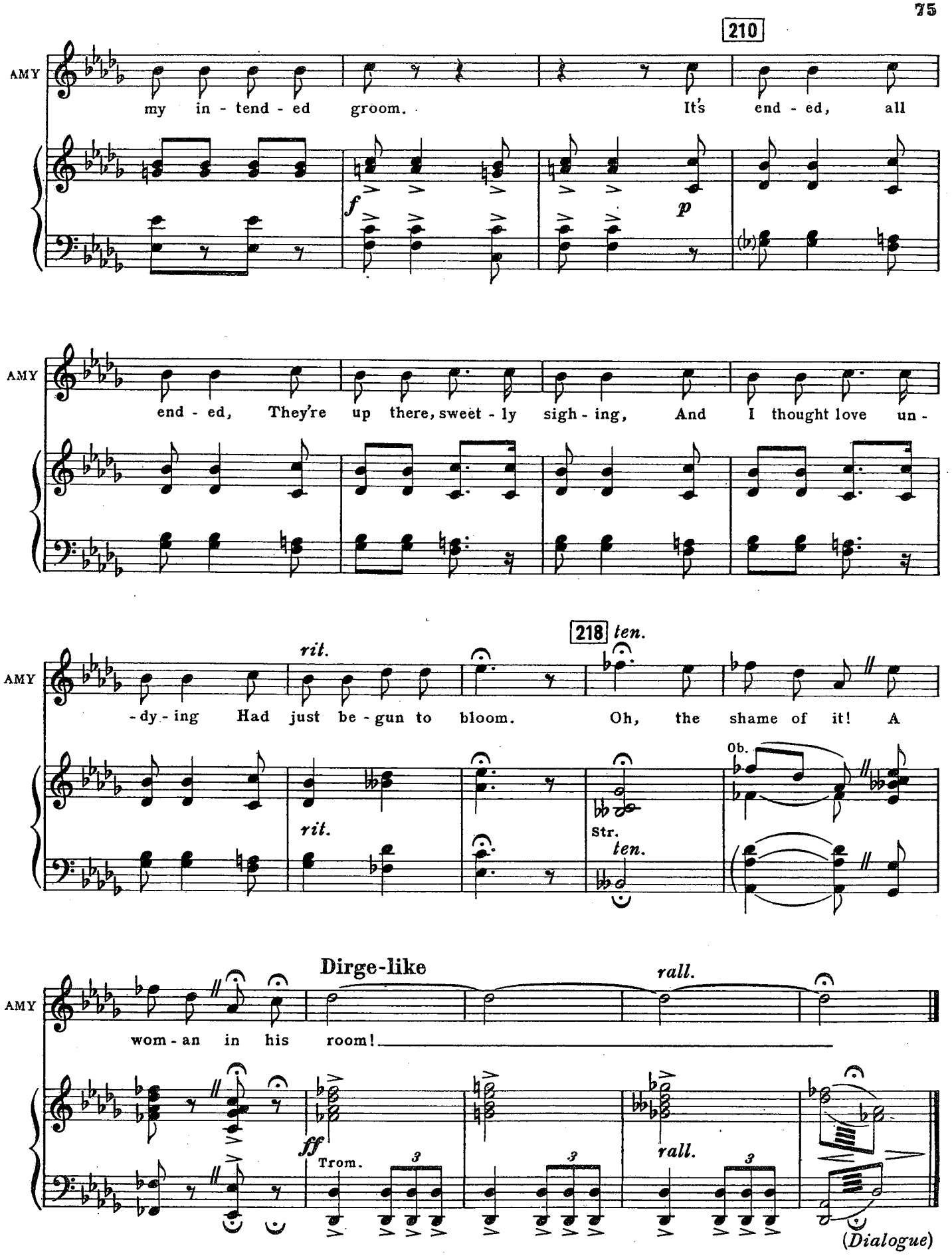

(Sung)
MY.
oth - er liv - ing rel-a-tive, ex - cept his Aunt! For
(Spoken)
"He has no Sister!"
121
AMY
all the rest are dead!
(Spoken) Then ex - act-ly who
mp
Str.
Cls.
124
(Sung) (a tempo)
AMY
is That wom-an, That wom-an, That wom-an in the pic-ture, That
(a tempo)
AMY
wom - an in the pic - ture on the pia - no in his room?
W.W. (8va)
+ Cls.
f


135
MY
That wom - an, That wom - an, That
Br.
sub.p
Str.
Cl.
MY
wom - an who, I have no doubt, Is drenched in a hid - eous French per -
rit.
rit.
143
a tempo
MY
- fume! That wom - an, That wom - an, That gaud - y, bawd - y
f a tempo
p
rit.
MY
Ve - nus, That wom - an's come be - tween us, That wom - an in his room.
Ob.
rit.
Cl.


Freely
a tempo
Oh! the gall of him! A wom - an in his room!
W.W.
Br.
ten.
Cl. Str.
f
158
That wom - an, That wom - an, For
W.W. (8va)
p
Cl. Str.
(Spoken)
"Oh, why am I so suspicious?"
this he'll have to an - swer, For this he'll have to an - swer.
Sung) She's
pp
164
Slowly
a tempo
accel.
prob - a - bly some danc - er, Just a la - dy my Char - ley does - n't
Str.
W.W.


a tempo
ev - en know. Just the cov - er of the pro-gramme of some Lon-don show. Char-leys a
174
nice boy, A dear boy, A sweet boy, A fine boy, A good boy, through and
p Str.
Vlns.
182
through. I shall be pa - tient - ly wait - ing when Char - ley re - turns from that
Vlns.
pp
(Spoken)
A French word.
I've seen it in a novel. Rendezvous-
meaning-
ur - gent Ren - dez - vous.
(Sung) That
p


191
a tempo
AMY
wom - an, That wom - an, I know he's with that wom - an, I'm
a tempo
198
AMY
sure he's with that wom - an on the pia - no in his room.
W.W.(8va)
+ Cls.
f
202
AMY
That wom - an, That
Br.
sub.p
Str.
Cl.
AMY
wom - an, That mon - ster of a wom - an Cast a spell ov - er

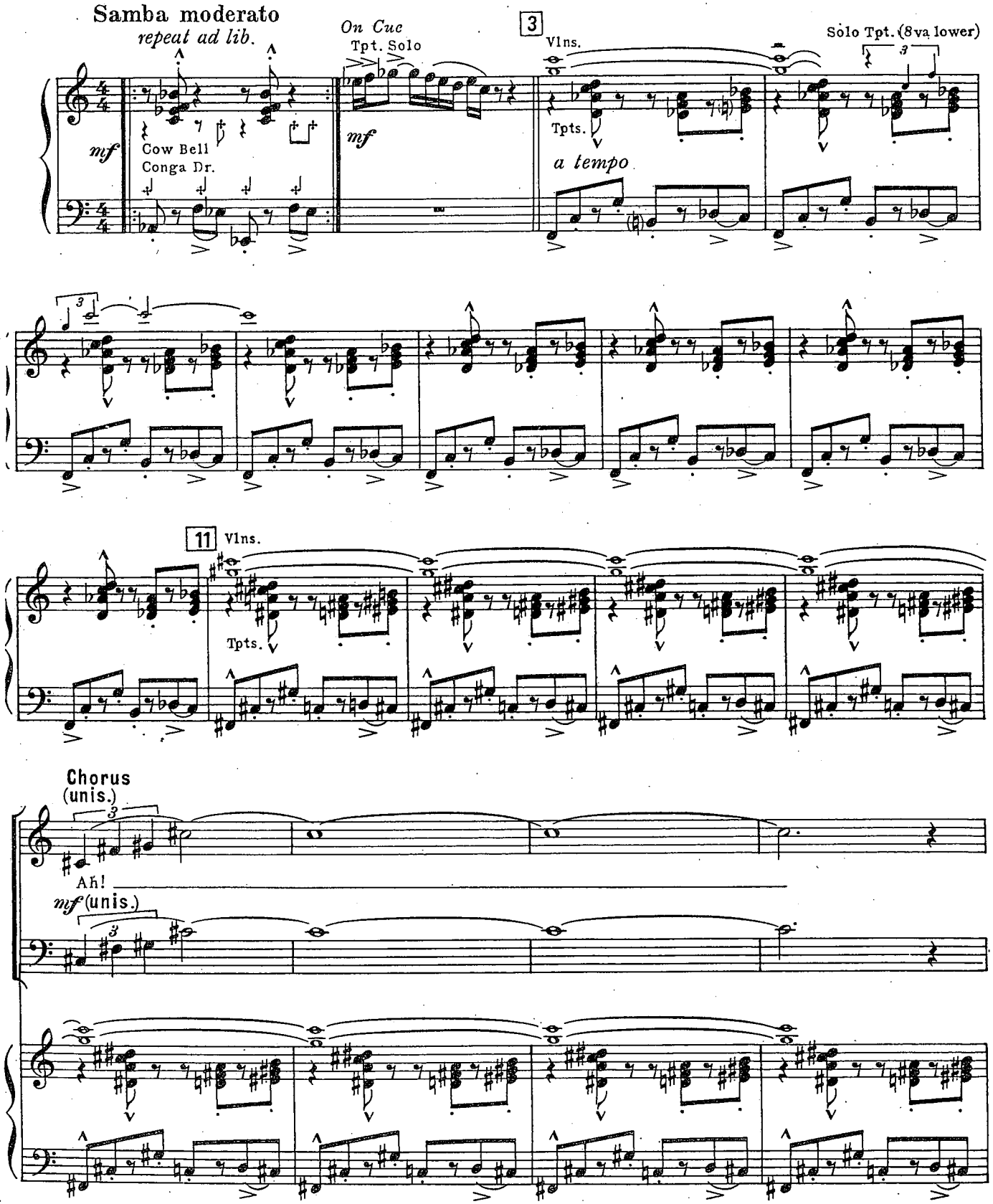

210
AMY
my in - tend - ed groom. It's end - ed, all
f
p
AMY
end - ed, They're up there, sweet - ly sigh - ing, And I thought love un -
218 ten.
rit.
AMY
- dy - ing Had just be - gun to bloom. Oh, the shame of it! A
rit.
Ob.
Str.
ten.
Dirge-like
rall.
AMY
wom - an in his room!
ff
Trom.
rall.
(Dialogue)

No 11

CHORUS & DANCE

"PERNAMBUCO"

Cue: (CHARLEY) – And wish I could live the whole thing over again (*Exits*)



19

Ah!

Ah!

f

Per-nam-

Hn.

Hns.

33 (unis.)

CHO

-bu-co, Un - be-liev-a-ble town, Where the

(unis.) *f*

Per-nam - bu - co,

Str.

mf (Hns. col voce)

CHO

crops go to seed And the bank is in need of fi-nan - cing, Still the peo-ple keep

CHO

danc - ing.

unis.

Per-nam -

Tpts.

Hns.

Hns.

45

HO

-bu-co, Un - be-liev-a-ble town, Where the

(unis.) *f*

Per-nam - bu-co,

mf (Hns. col voce)

HO

farm-ers all play the gui-tar And they're per-fect-ly charm - ing, But there's no-bo-dy

HO

farm - ing. The

f

Tpts.

(Vlns. col voice)

Hns.

+ Hns.

f

57

CHO

star - light ___ is in their eyes, ___ And

Hns.

CHO

blos - soms ___ are in their hair, ___ And this tune's ev-'ry-

CHO

- where. ___

(unis.) *mf*

Per- nam-

(unis.) *mf*

(Tpts.)

Hns.

Hns.

69

CHO

-bu-co, Un - be-liev-a-ble town, Where they

Str.

mf (Hns. col voce)

CHO

hum and they strum And they drum 'til the feel-ing is fran - tic, By the shi - ny At -

CHO

-lan - tic. Where they

(unis.) *f*

(unis.) *f*

Tpts.

Vlns. col voce

Hns.

sfz

81

CHO

hum and they strum. And they drum 'til the feel - ing is fran - tic, — And they call it ro -

Tpt.

Hns.

CHO

- man - tic, — And so do I.

ff

ff

Br.

W.W.

Str.

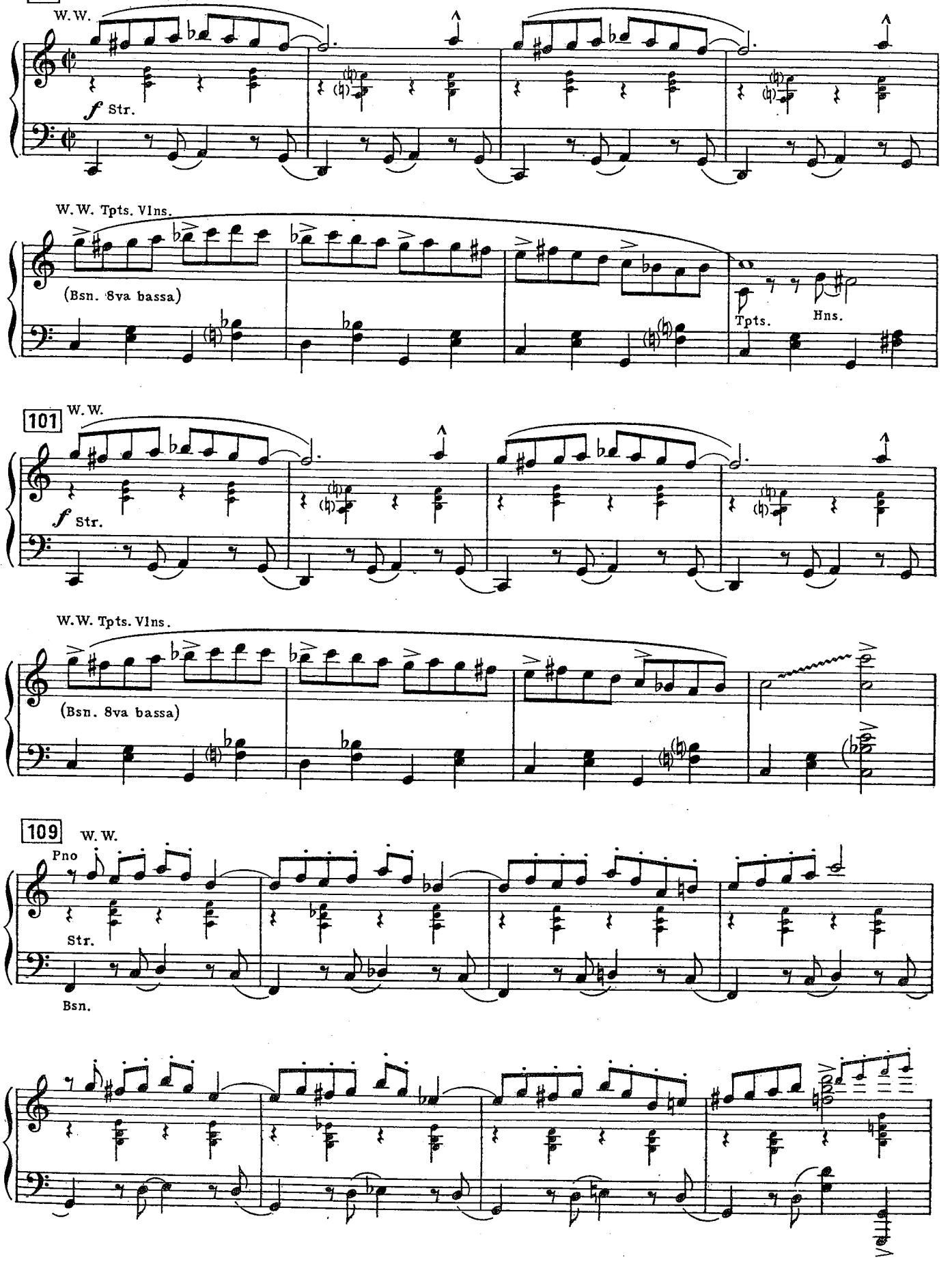
CHO

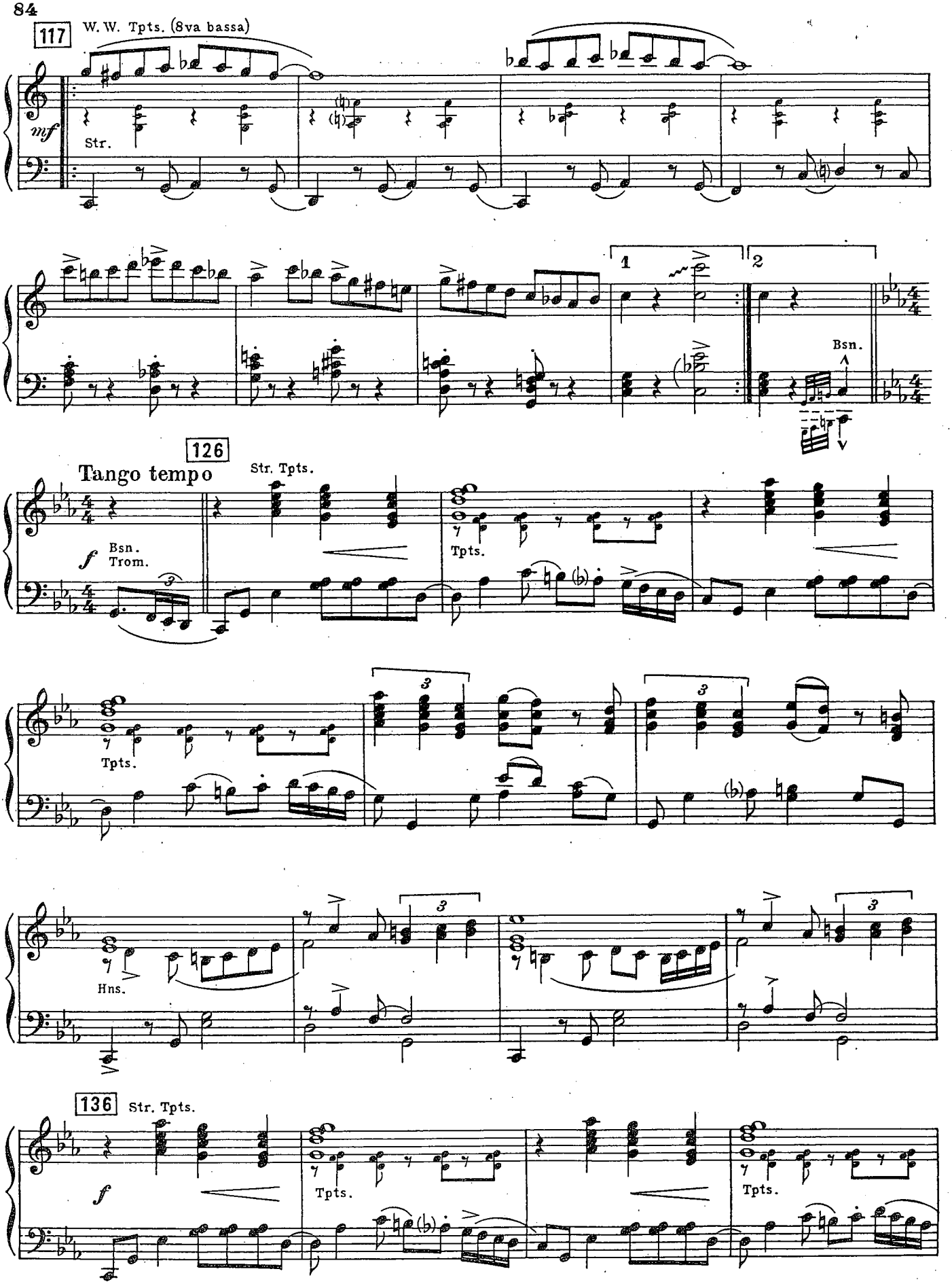
Troms.

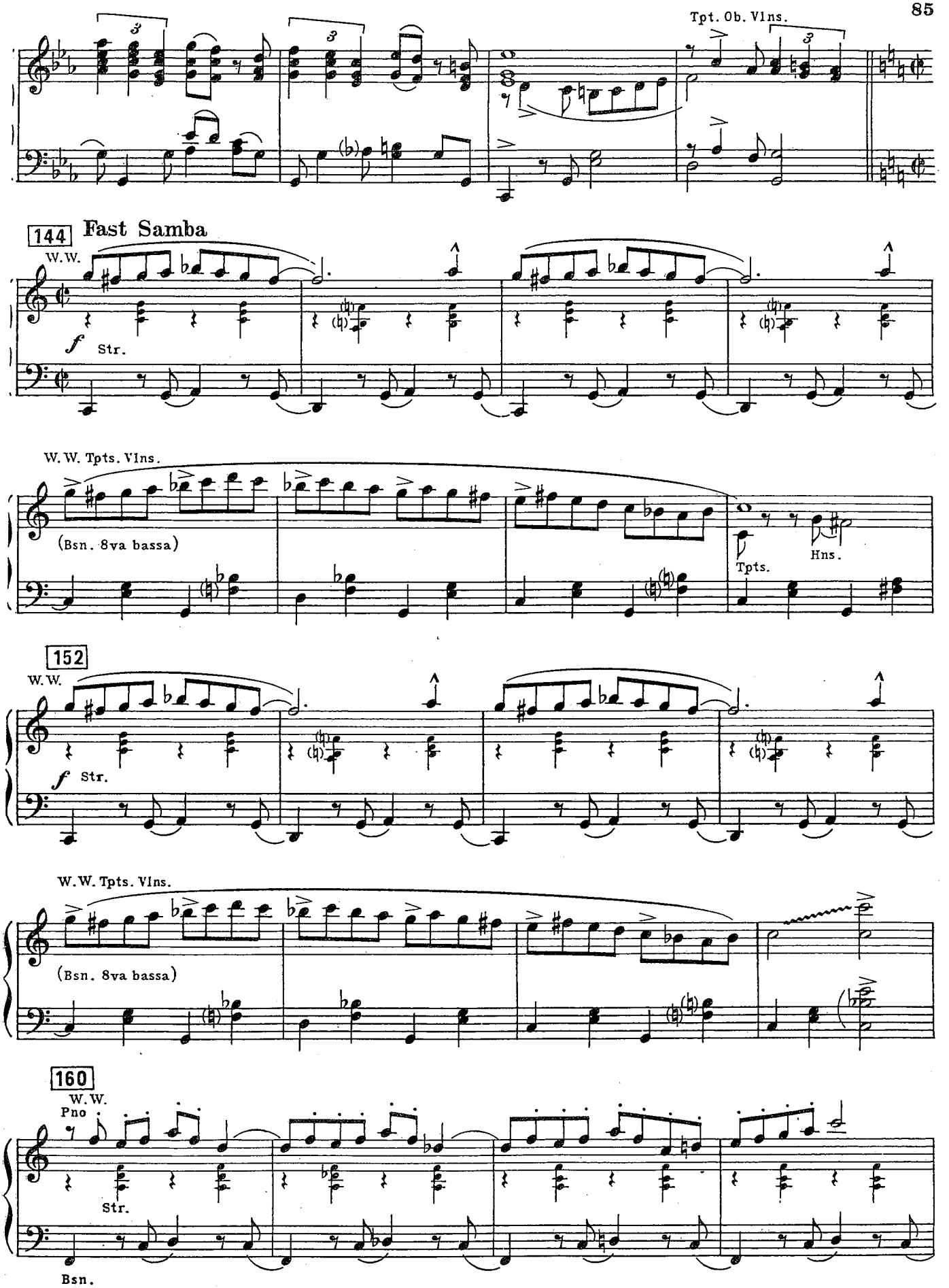
Bl.s.

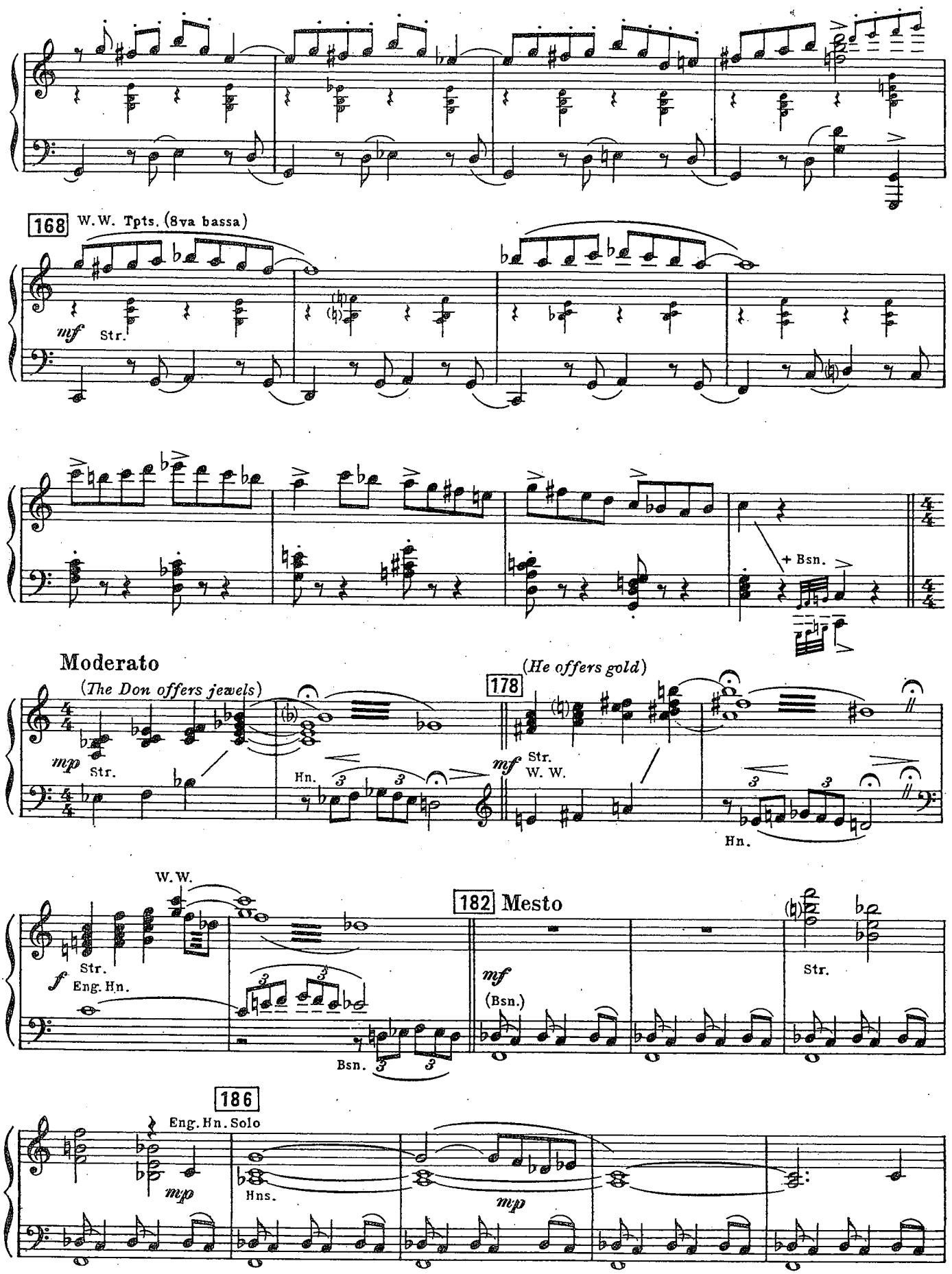
sfz

93 **Fast Samba**




117
W. W. Tpts. (8va bassa)
mf
Str.
1
2
Bsn.
126
Tango tempo
Str. Tpts.
f
Bsn.
Trom.
Tpts.
Tpts.
Hns.
136
Str. Tpts.
f
Tpts.
Tpts.


Tpt. Ob. Vlns.
144
Fast Samba
W.W.
f
Str.
W. W. Tpts. Vlns.
(Bsn. 8va bassa)
Tpts.
Hns.
152
W.W.
f
Str.
W.W. Tpts. Vlns.
(Bsn. 8va bassa)
160
W.W.
Pno
Str.
Bsn.


168
W.W. Tpts. (8va bassa)
mf
Str.
+ Bsn.
Moderato
(The Don offers jewels)
mp
Str.
Hn.
178
(He offers gold)
mf
Str.
W. W.
Hn.
W.W.
Str.
f
Eng. Hn.
Bsn.
182 Mesto
mf
(Bsn.)
Str.
186
Eng. Hn. Solo
mp
Hns.
mp

190 Tango tempo

193

Br.

W. W.

Brass

mf

Sexy

Vlns.

Str.

202 Rhythmic

Str.

Tpts.

mf

cresc.

poco

a

(L.H.)

poco

Trom.

Br.

et sim.

(R.H.)

(L.H.)

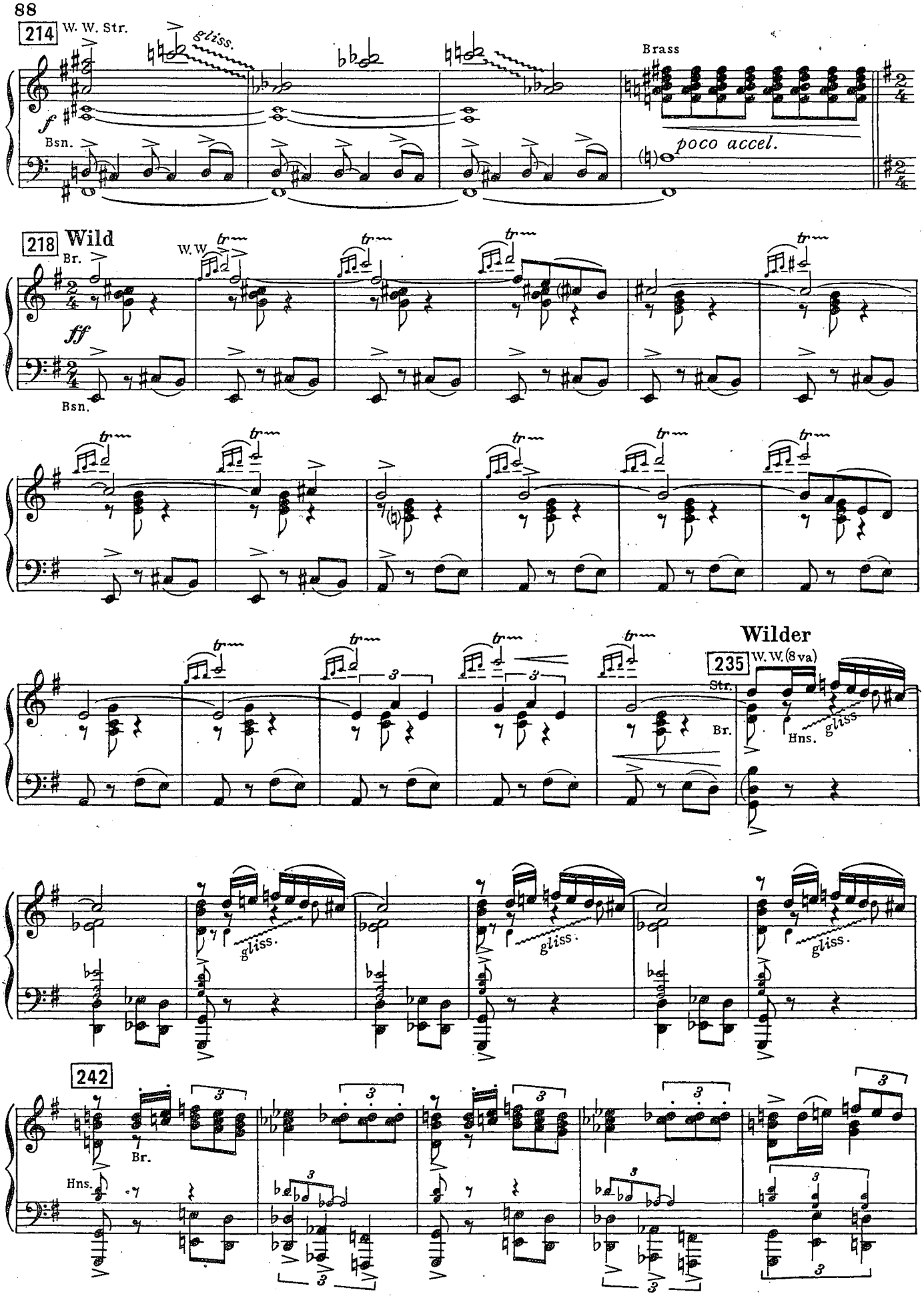
(R.H.)

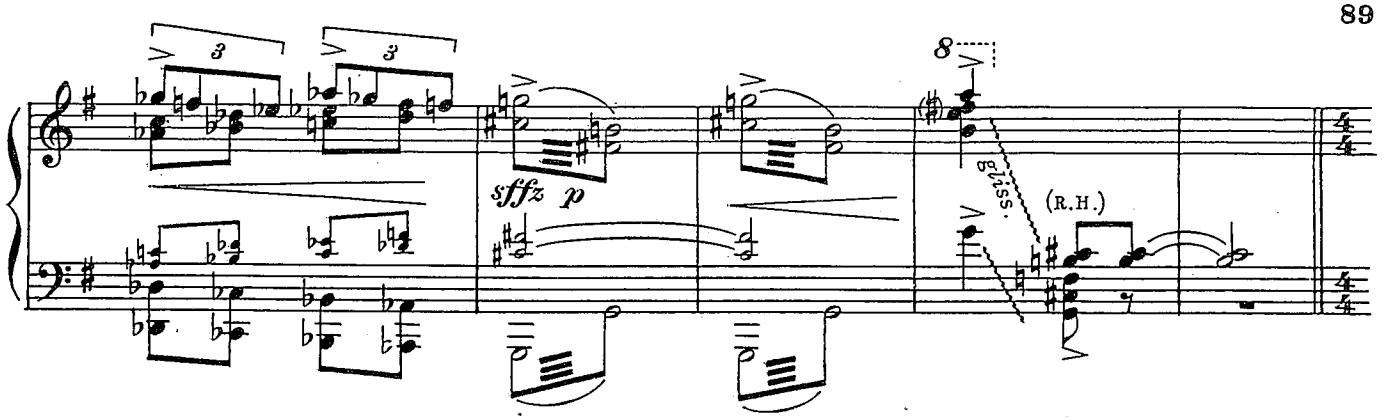
Br.

et sim.

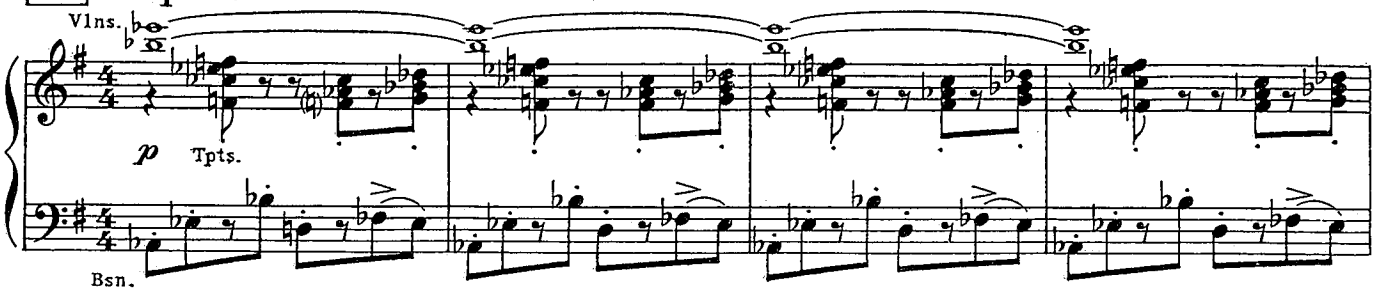
Br.

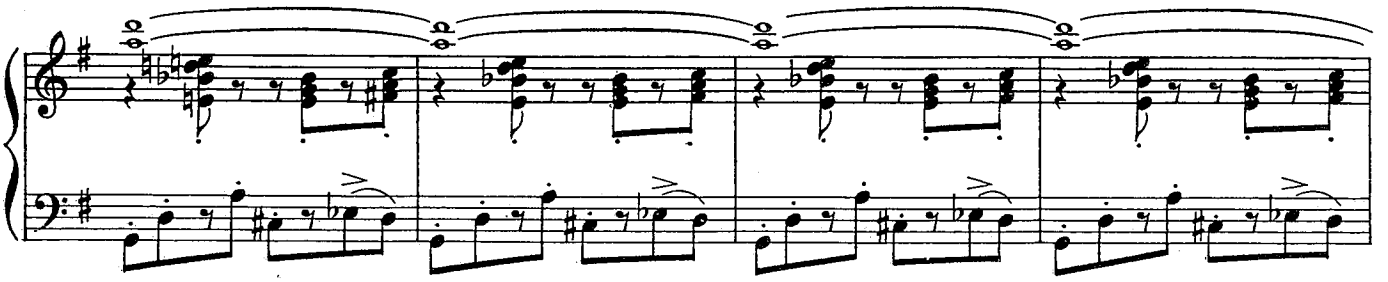
et sim.

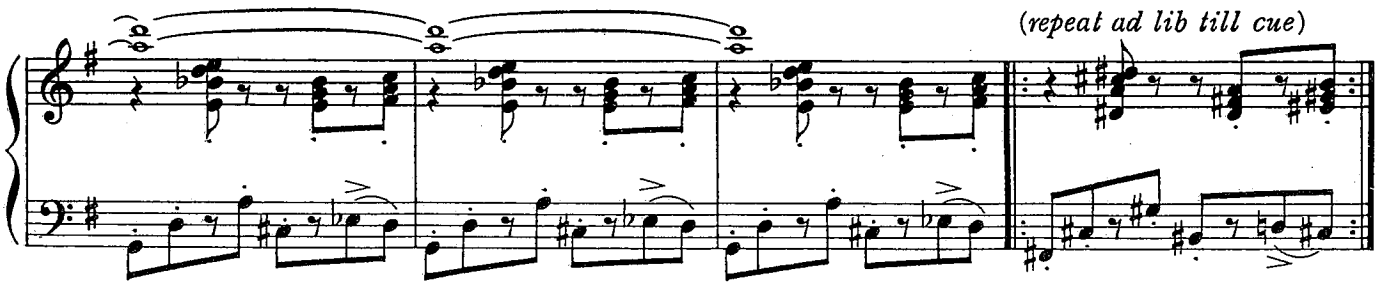

214
W. W. Str.
gliss.
Brass
f
Bsn.
poco accel.
218
Wild
Br.
W.W.
ff
Bsn.
Wilder
235
W. W. (8 va)
Str.
Br.
Hns.
gliss.
242
Br.
Hns.



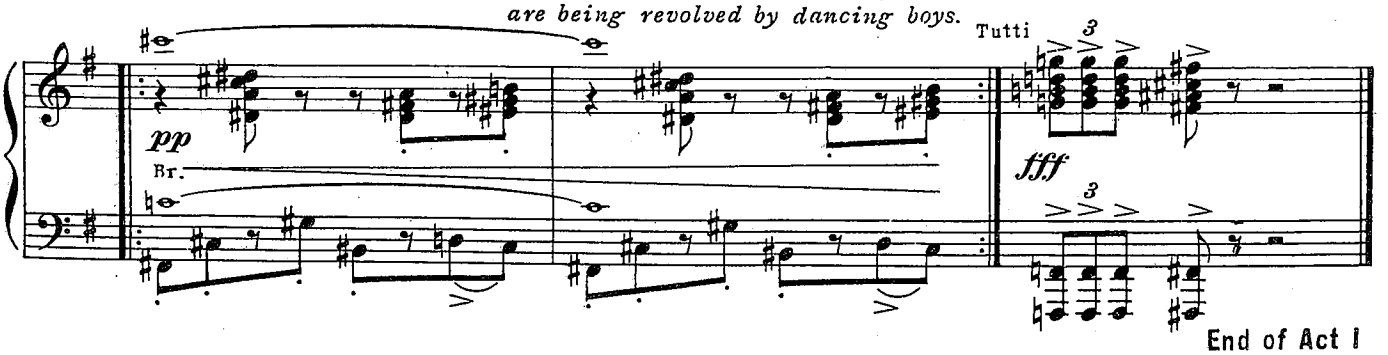
252 Tempo I.





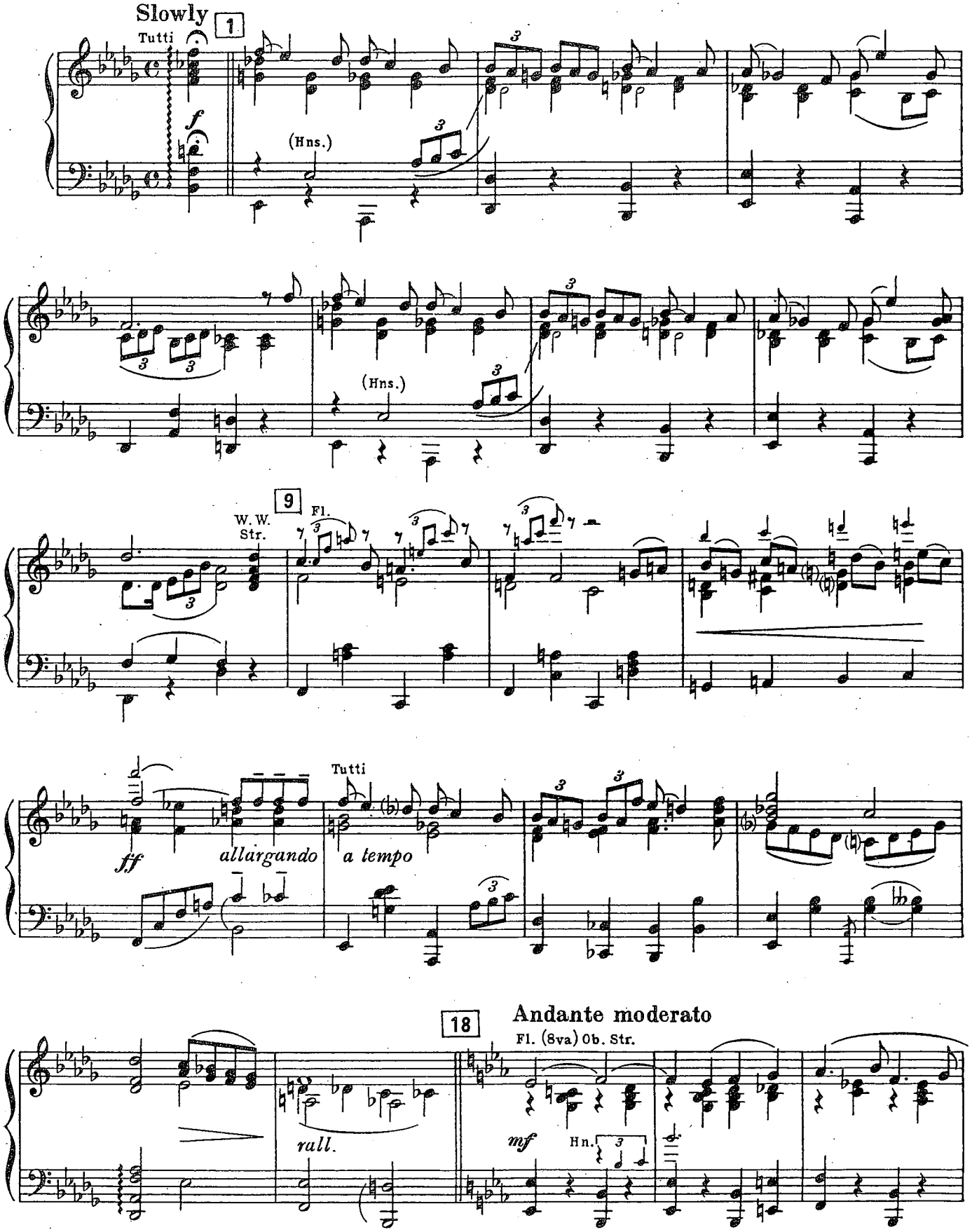


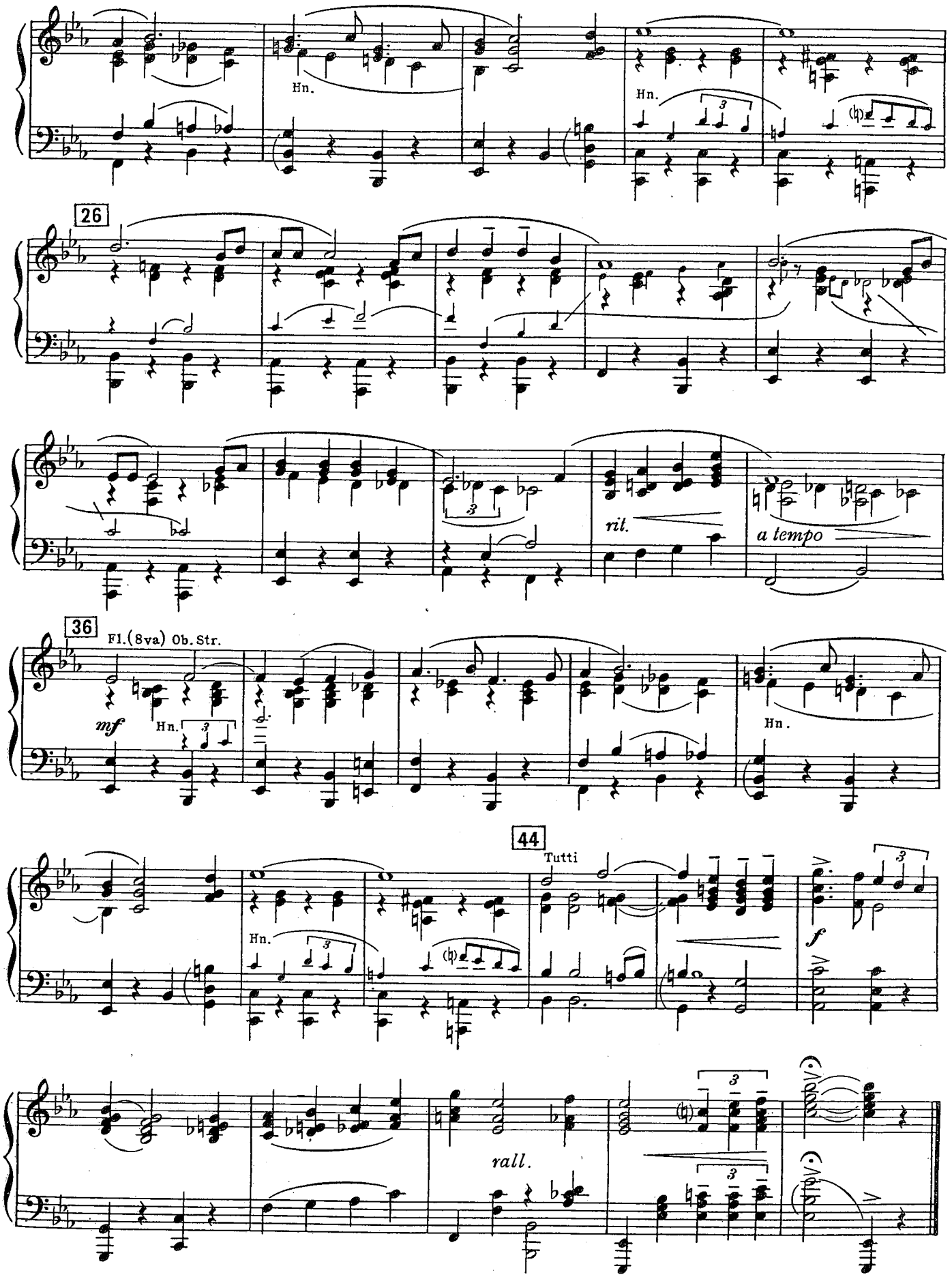
Curtain When Charley and Amy are lifted up in each other's arms, and are being revolved by dancing boys.



End of Act I

No. 12 ENTR'ACTE



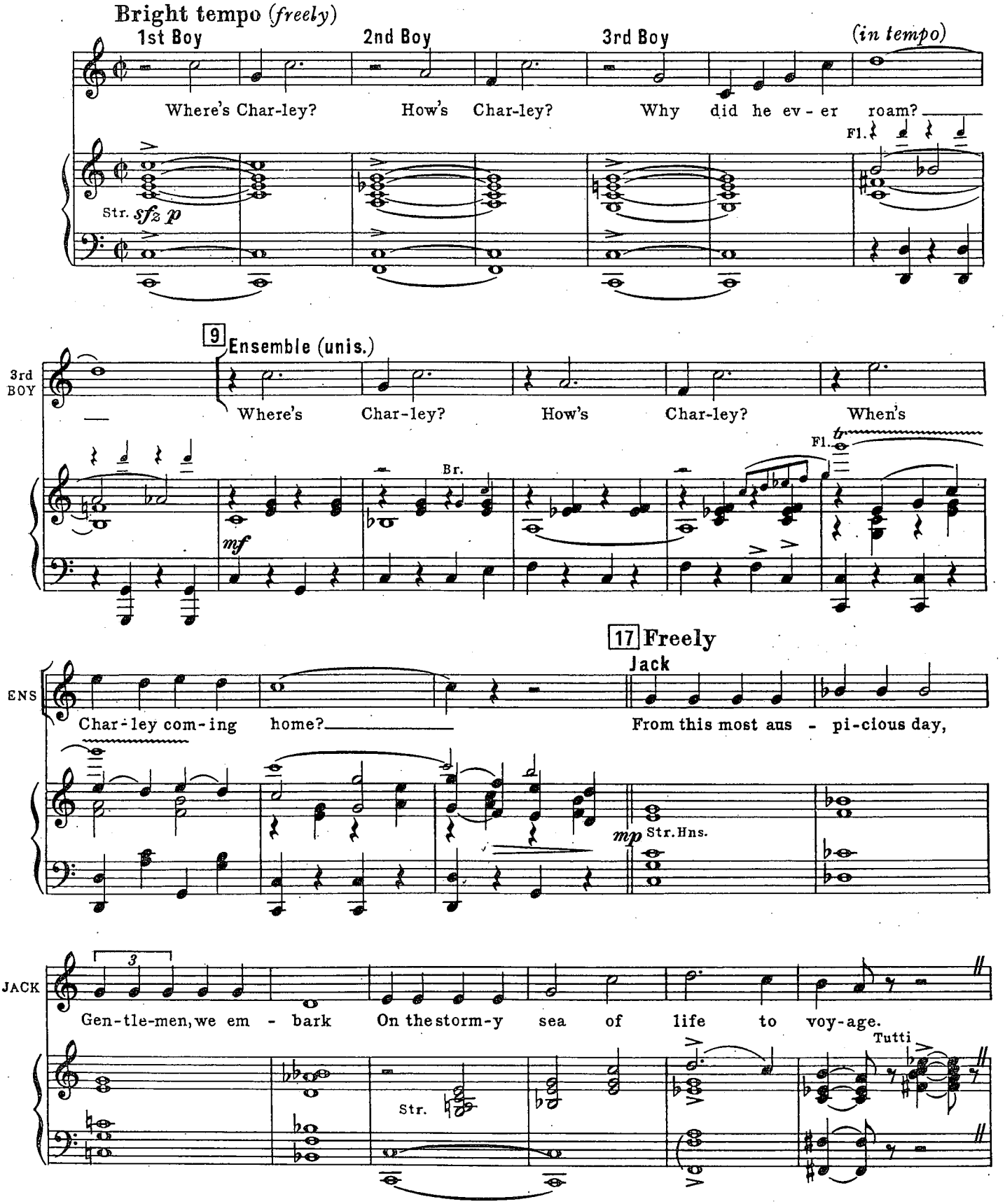

Hn.
Hn.
26
rit.
a tempo
36
Fl.(8va) Ob. Str.
mf
Hn.
Hn.
44
Tutti
Hn.
f
rall.

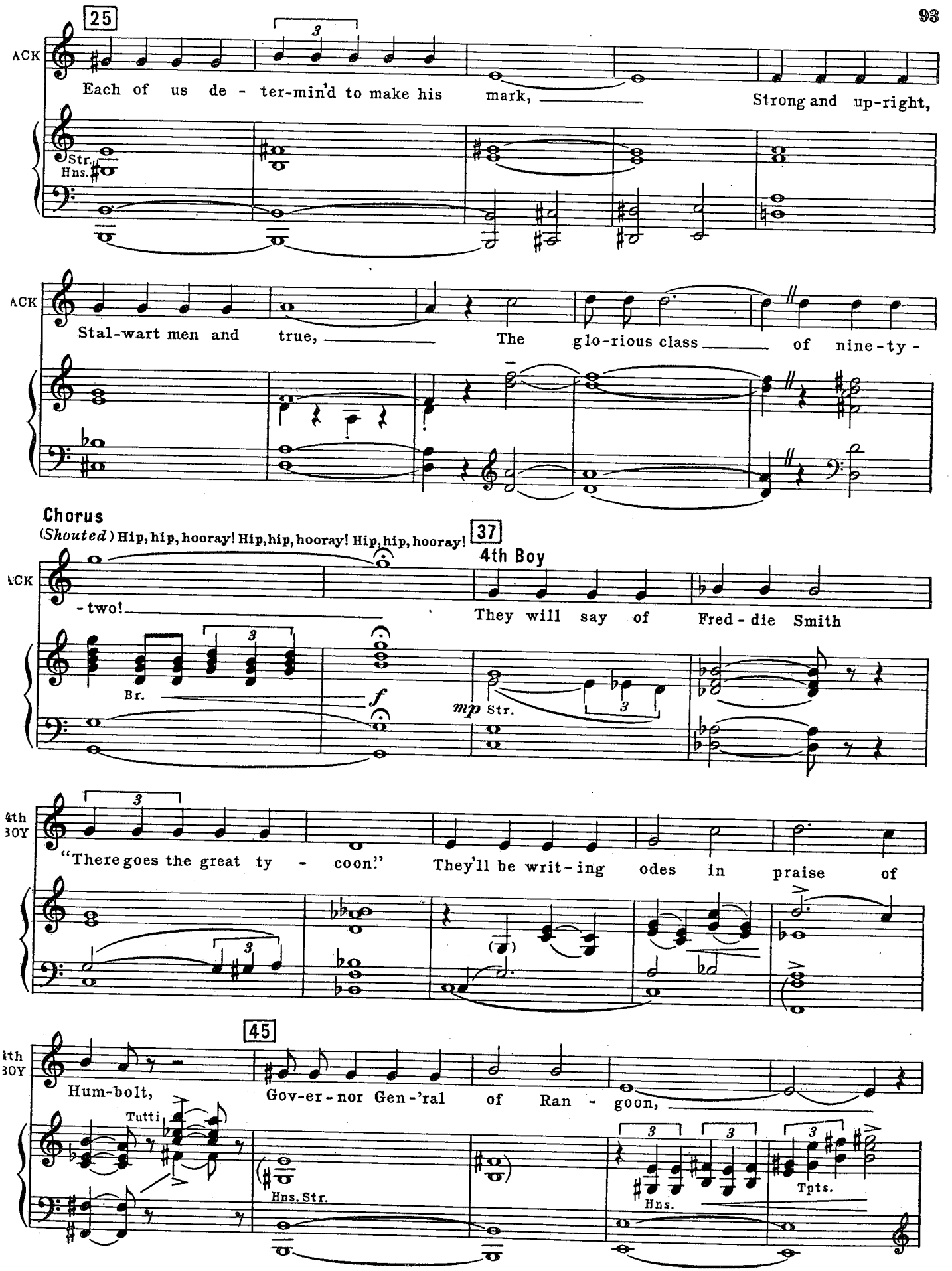
Act II

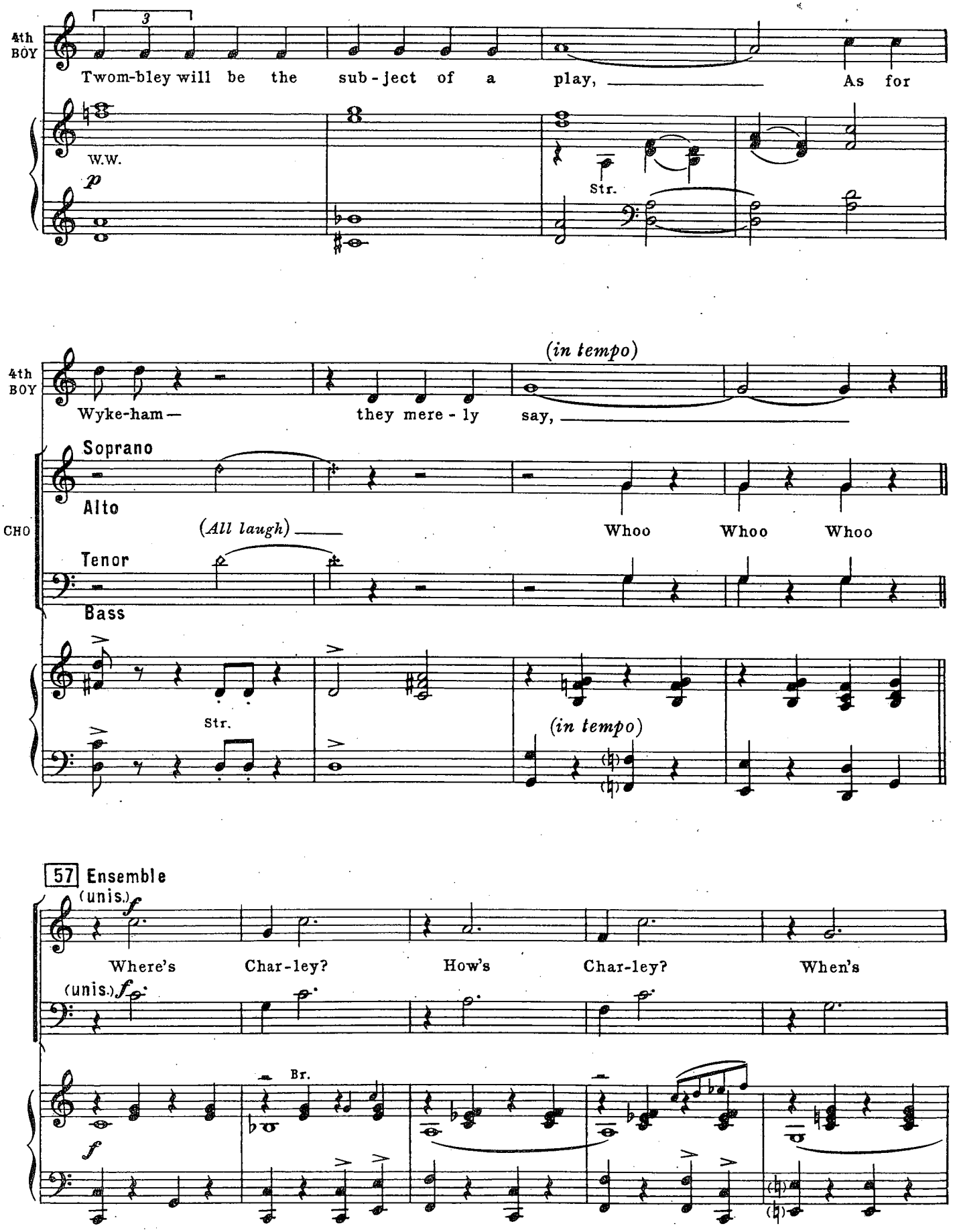
No. 13 CONCERTED NUMBER — (Jack & Chorus)

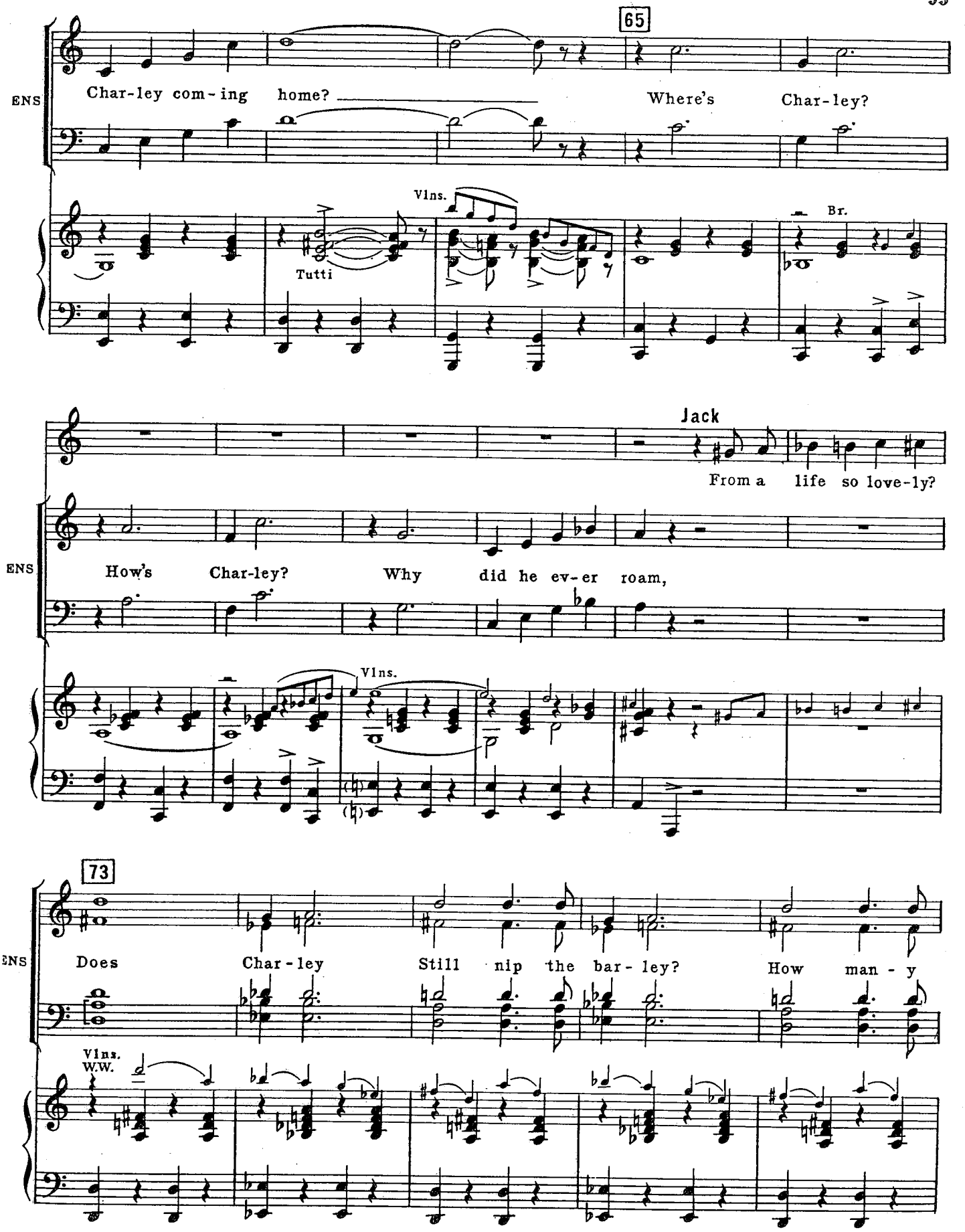
"WHERE'S CHARLEY?"

Cue: (4th BOY) "Only Miss Verdun's guardian and some old lady"




25
ACK
Each of us de - ter-min'd to make his mark, Strong and up-right,
Str.
Hns.
ACK
Stal-wart men and true, The glo-rious class of nine-ty -
Chorus
(Shouted) Hip, hip, hooray! Hip, hip, hooray! Hip, hip, hooray!
37
4th Boy
ACK
-two! They will say of Fred-die Smith
Br.
f
mp Str.
4th BOY
"There goes the great ty - coon!" They'll be writ-ing odes in praise of
45
4th BOY
Hum-bolt, Gov-er-nor Gen-'ral of Ran - goon,
Tutti
Hns. Str.
Hns.
Tpts.


4th BOY
Twom-bley will be the sub-ject of a play, As for
W.W.
p
Str.
4th BOY
Wyke-ham— they mere-ly say,
(in tempo)
CHO
Soprano
Alto
(All laugh)
Whoo Whoo Whoo
Tenor
Bass
Str.
(in tempo)
57 Ensemble
(unis.) f
Where's Char-ley? How's Char-ley? When's
(unis.) f
Br.
f


65
ENS
Char-ley com-ing home?
Where's Char-ley?
Vlns.
Tutti
Br.
Jack
From a life so love-ly?
ENS
How's Char-ley?
Why did he ev-er roam,
Vlns.
73
ENS
Does Char-ley Still nip the bar-ley?
How man-y
Vlns.
W.W.

81

(unis.)

ENS

beach-es can he comb? Where's Char-ley?

(unis.)

Br.

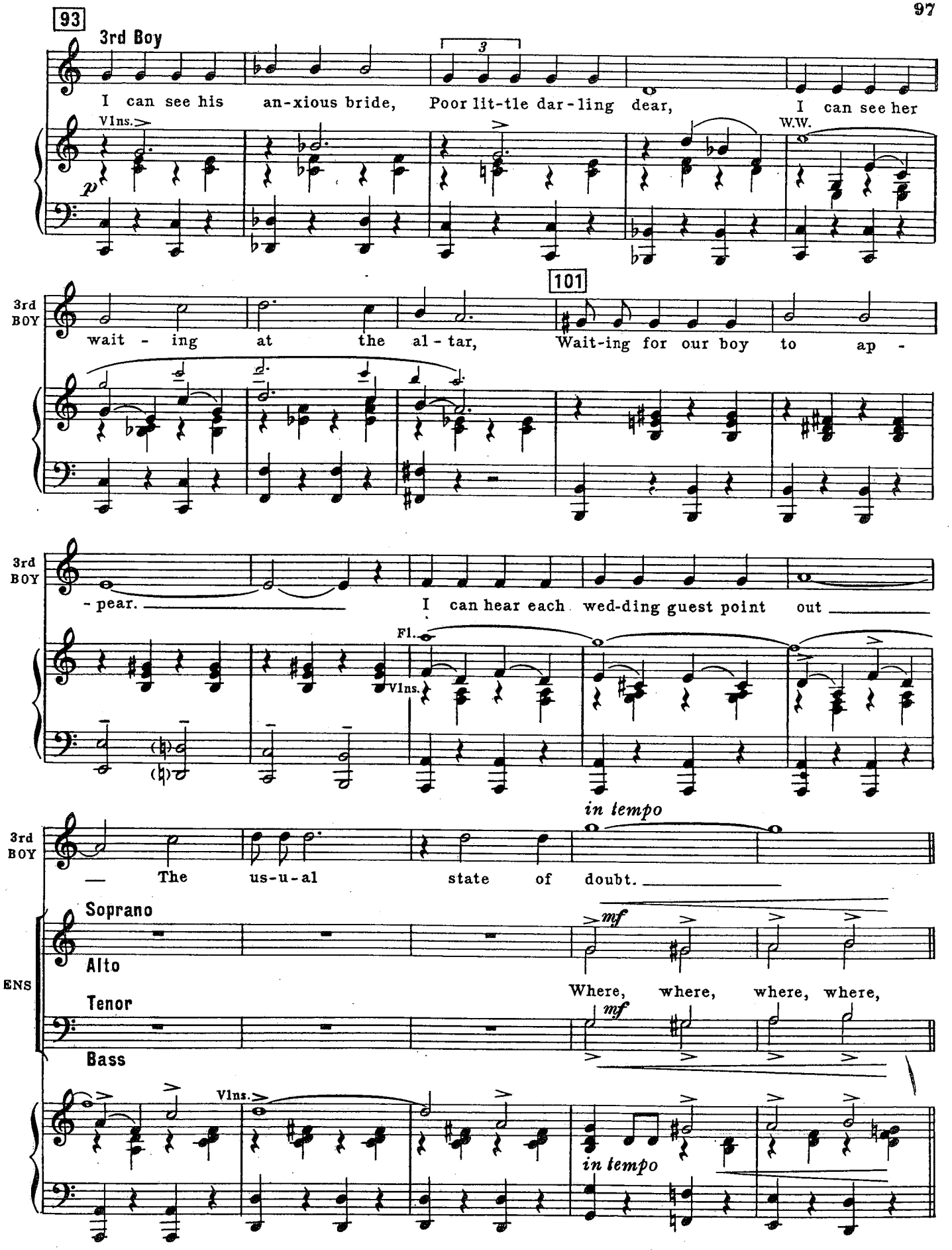
ENS

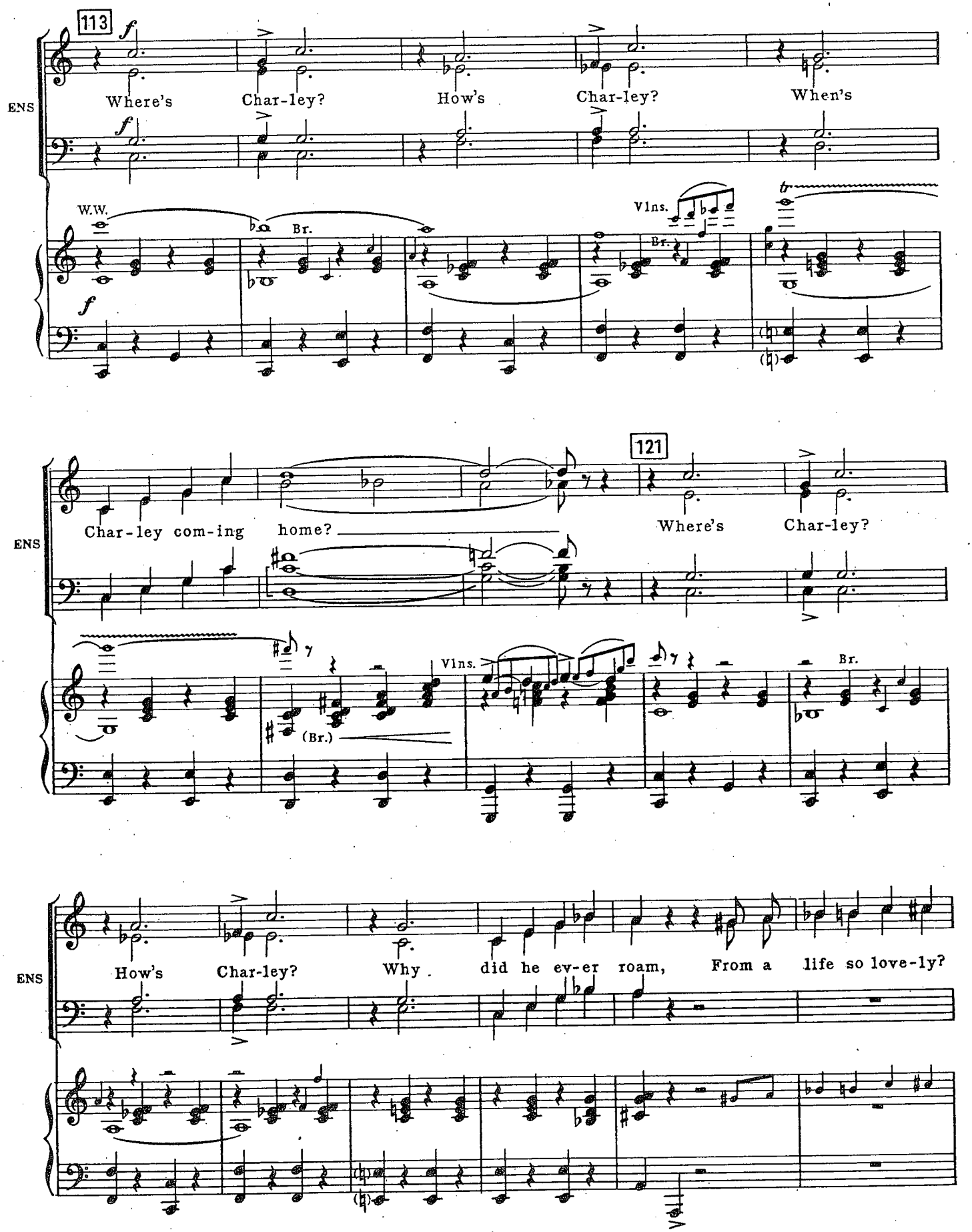
How's Char-ley? When's Char-ley com-ing? When's

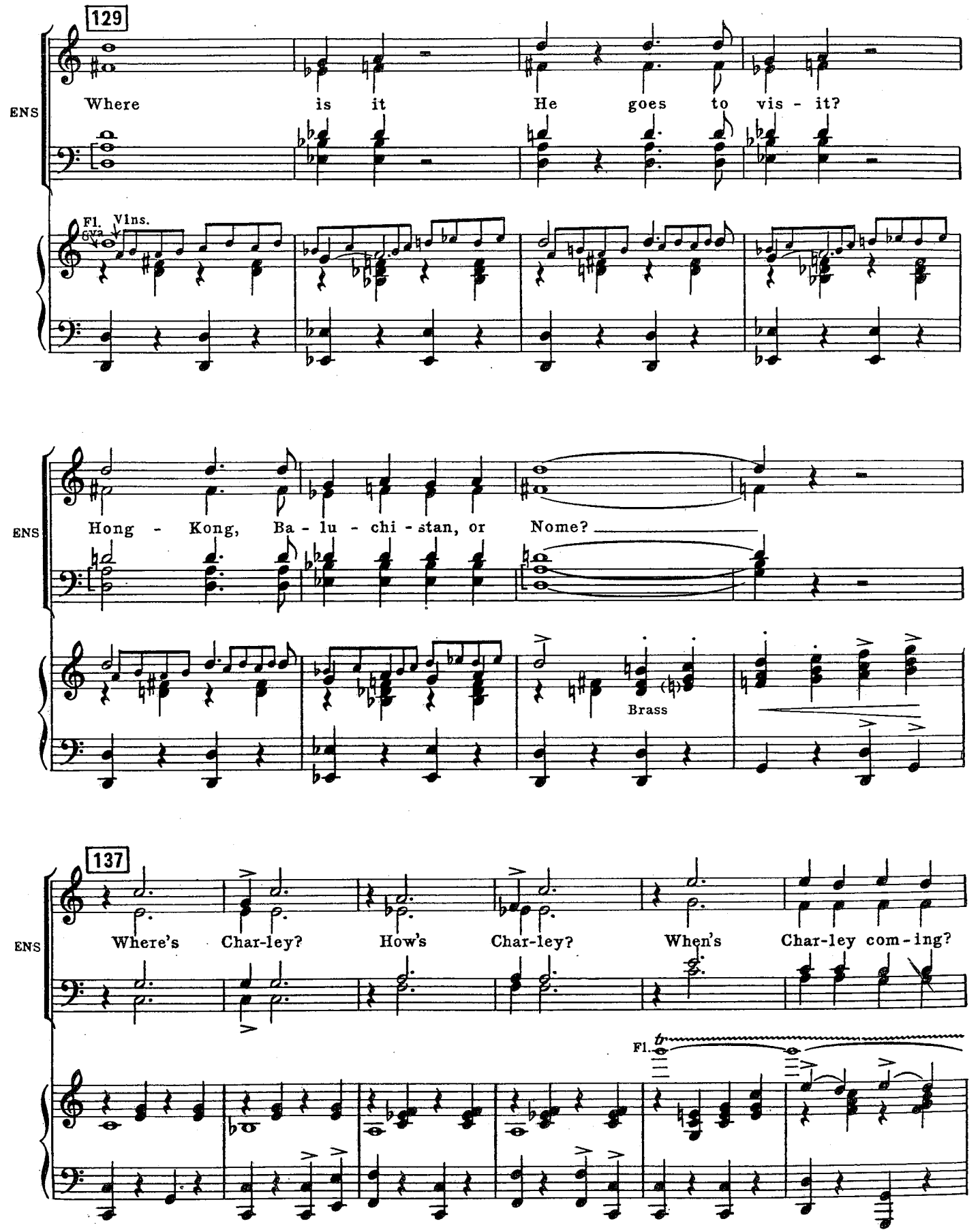
Fl

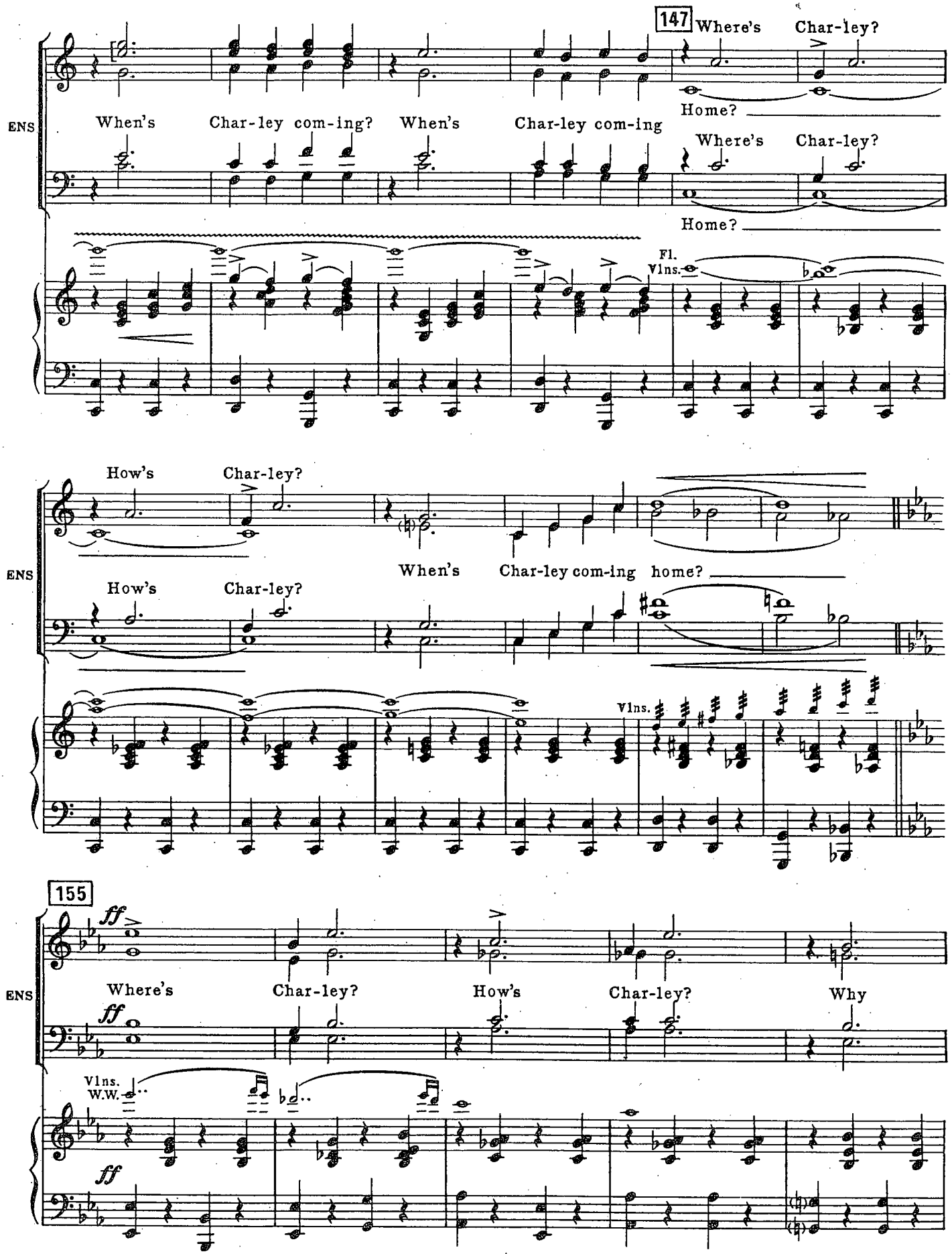
ENS

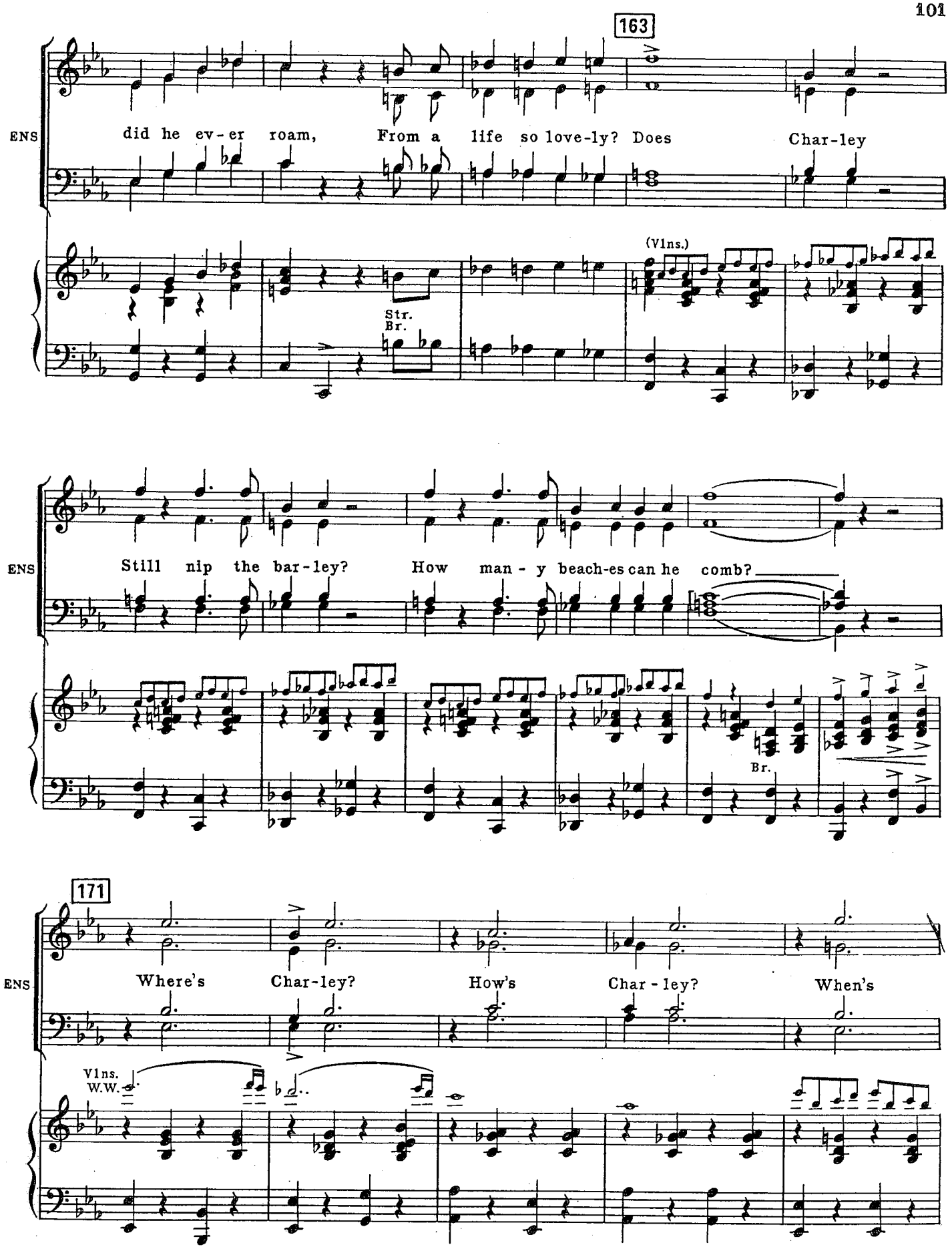
Char-ley com-ing? When's Char-ley com-ing home?

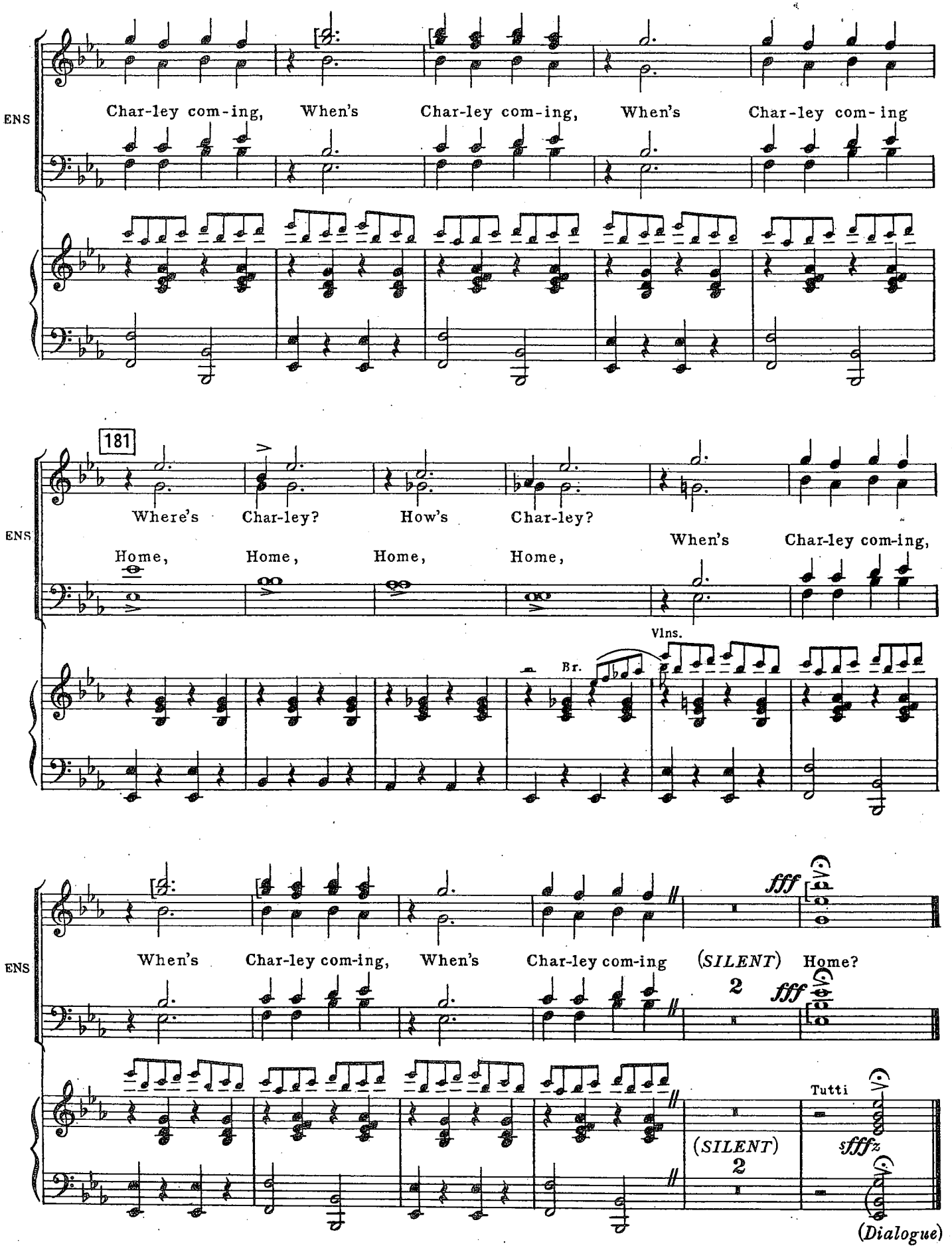

93
3rd Boy
I can see his an-xious bride, Poor lit-tle dar-ling dear, I can see her
Vlns.
W.W.
101
3rd BOY
wait - ing at the al - tar, Wait-ing for our boy to ap -
3rd BOY
- pear. I can hear each wed-ding guest point out
Fl.
Vlns.
in tempo
3rd BOY
The us-u-al state of doubt.
Soprano
Alto
Tenor
Bass
ENS
mf
Where, where, where, where,
Vlns.
in tempo


113
ENS
Where's Char-ley? How's Char-ley? When's
W.W.
Br.
Vlns.
121
Char-ley com-ing home?
Where's Char-ley?
(Br.)
How's Char-ley? Why did he ev-er roam, From a life so love-ly?


129
ENS
Where is it He goes to vis - it?
Fl.
8va
Vlns.
ENS
Hong - Kong, Ba - lu - chi - stan, or Nome?
Brass
137
ENS
Where's Char-ley? How's Char-ley? When's Char-ley com - ing?
Fl.


147
Where's
Char-ley?
ENS
When's
Char-ley com-ing?
When's
Char-ley com-ing
Home?
Where's
Char-ley?
Home?
Fl.
Vlns.
How's
Char-ley?
When's
Char-ley com-ing
home?
How's
Char-ley?
Vlns.
155
ff
Where's
Char-ley?
How's
Char-ley?
Why
Vlns.
W.W.
ff


163
ENS
did he ev-er roam, From a life so love-ly? Does Char-ley
(Vlns.)
Str.
Br.
ENS
Still nip the bar-ley? How man-y beach-es can he comb?
Br.
171
ENS
Where's Char-ley? How's Char-ley? When's
Vlns.
W.W.

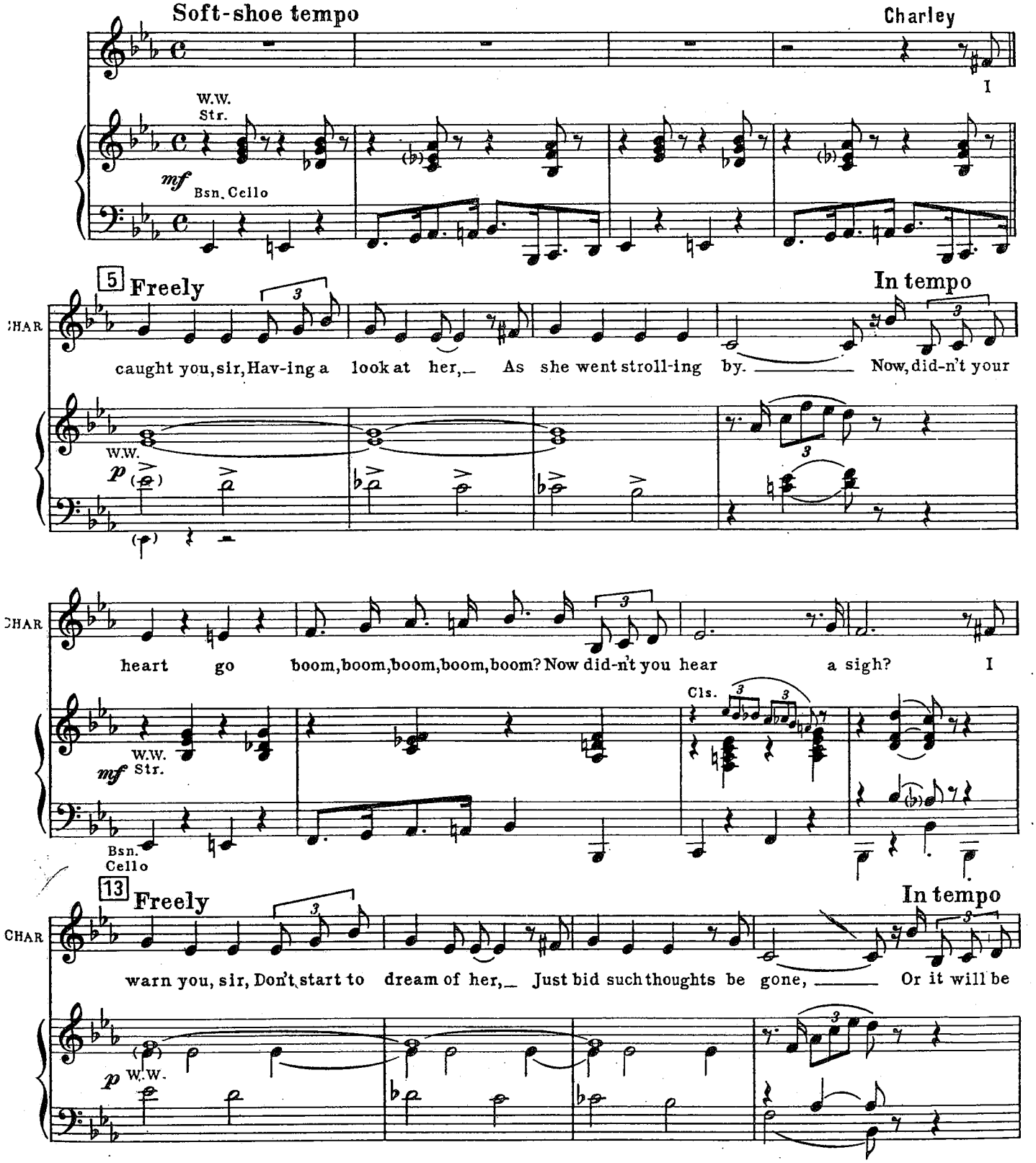

ENS
Char-ley com-ing, When's Char-ley com-ing, When's Char-ley com-ing
181
Where's Char-ley? How's Char-ley?
Home, Home, Home, Home,
When's Char-ley com-ing,
Br.
Vlns.
fff
When's Char-ley com-ing, When's Char-ley com-ing (SILENT) Home?
2
(SILENT)
2
Tutti
sfffz
(Dialogue)

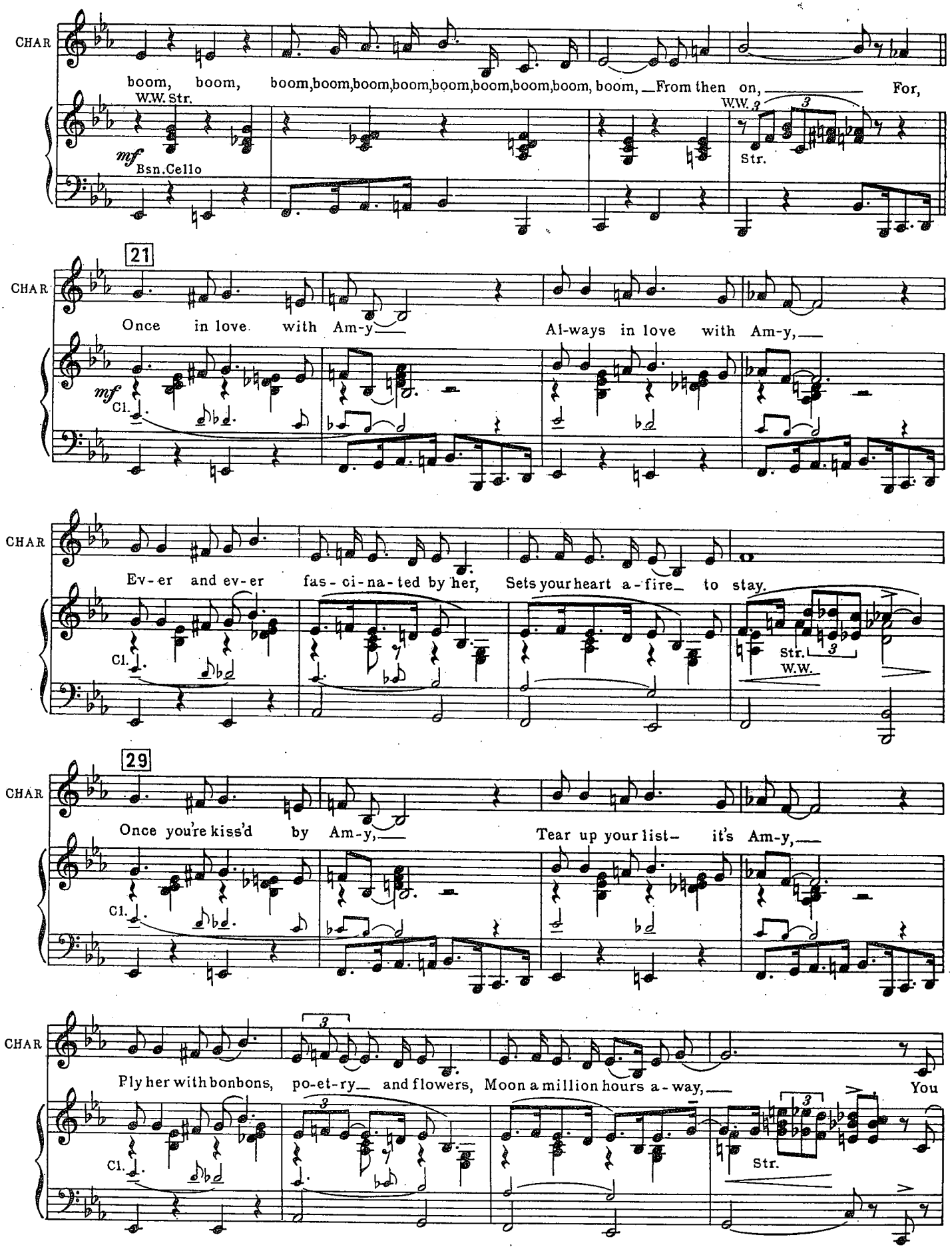
No 14

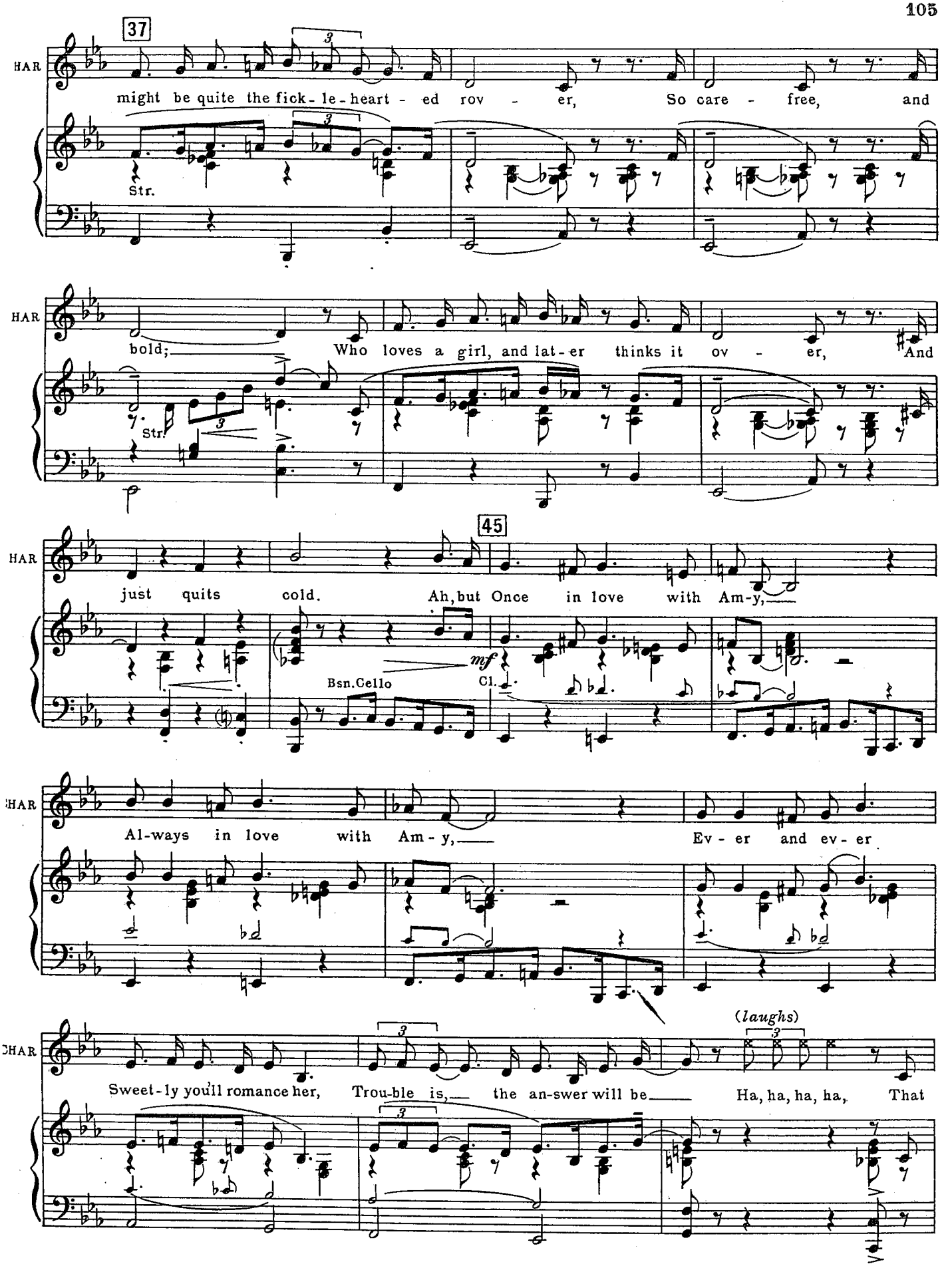
SONG — (Charley) and Dance

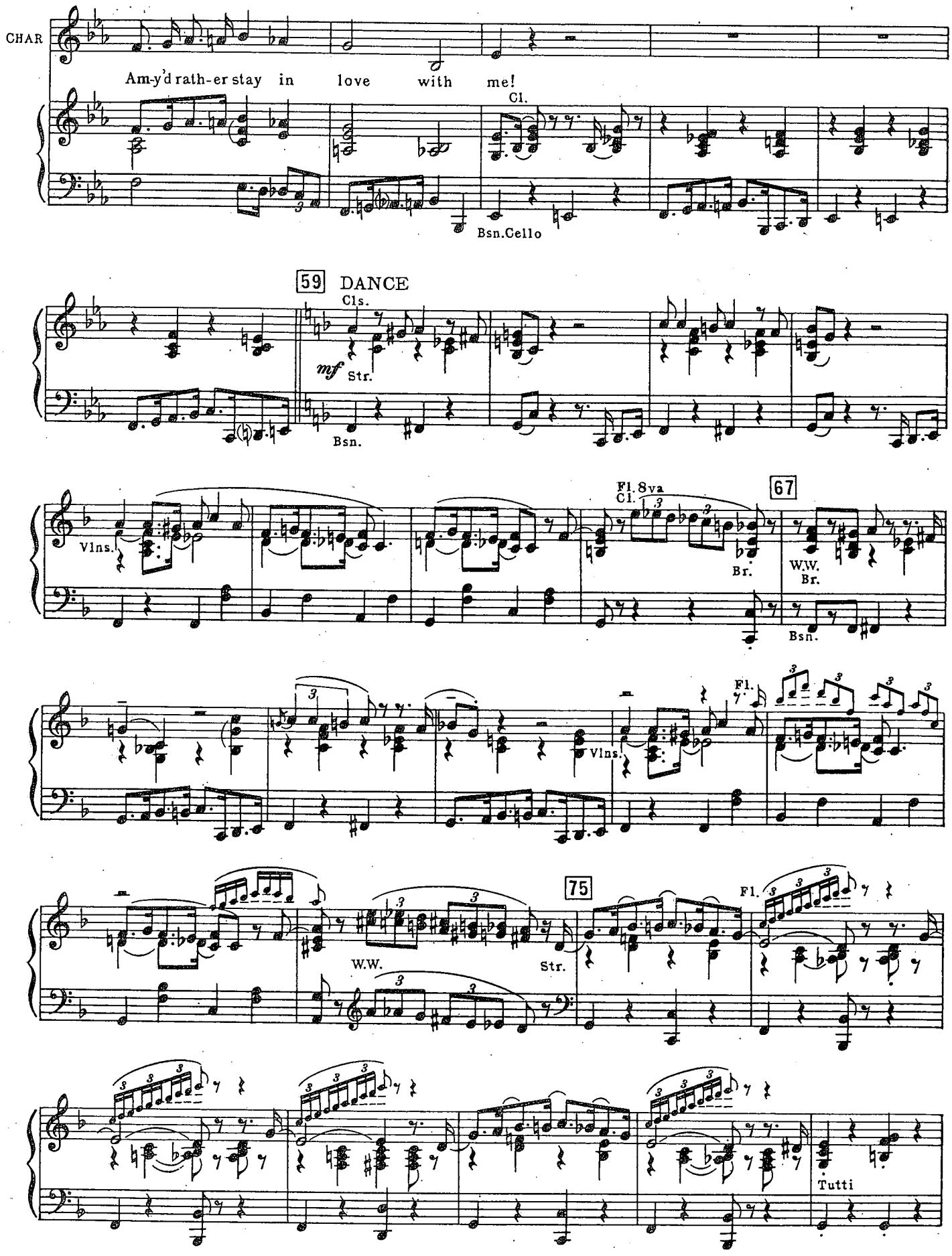
"ONCE IN LOVE WITH AMY"

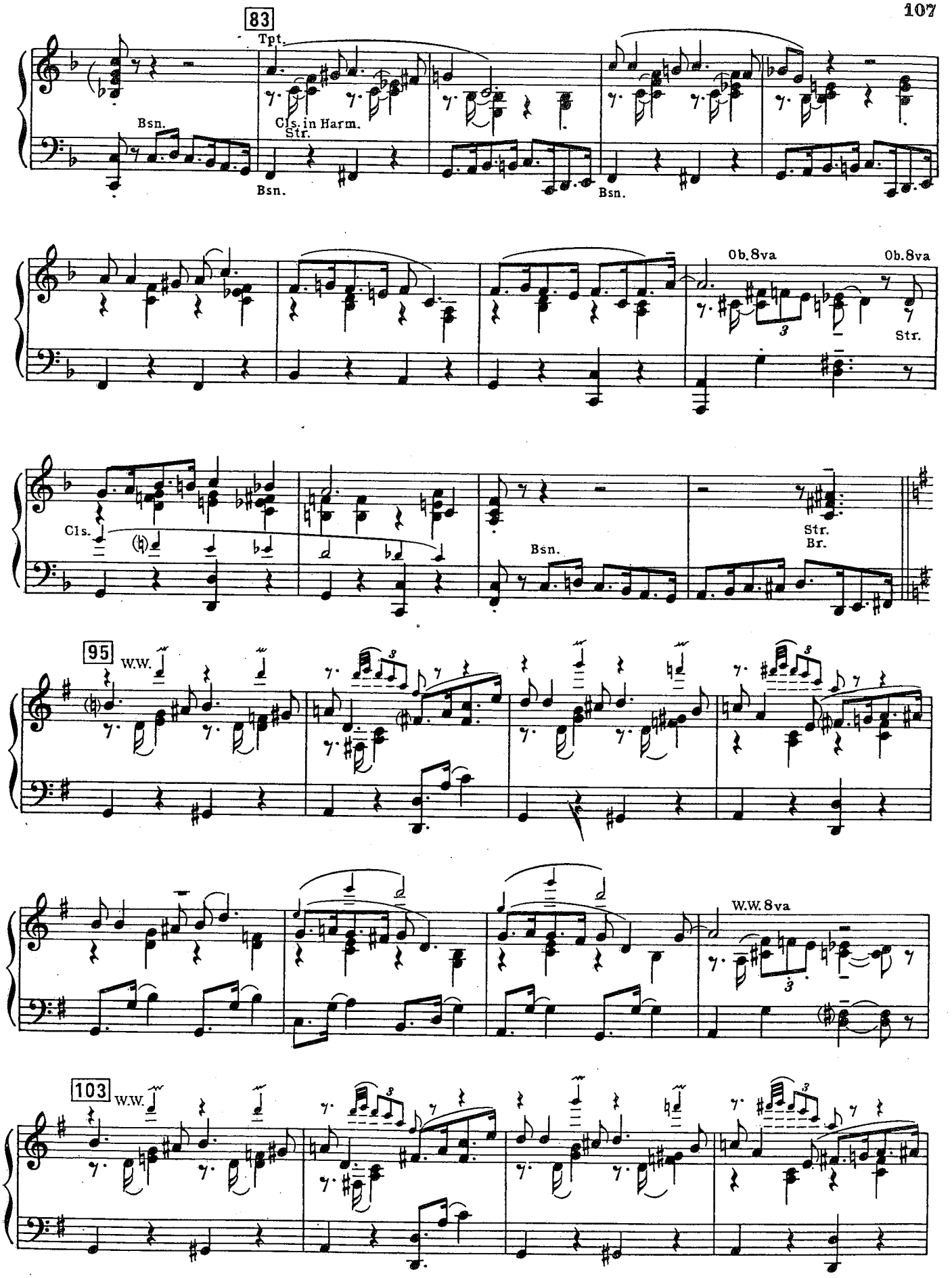
Cue: (CHARLEY) "___After we're married I can tell you better"

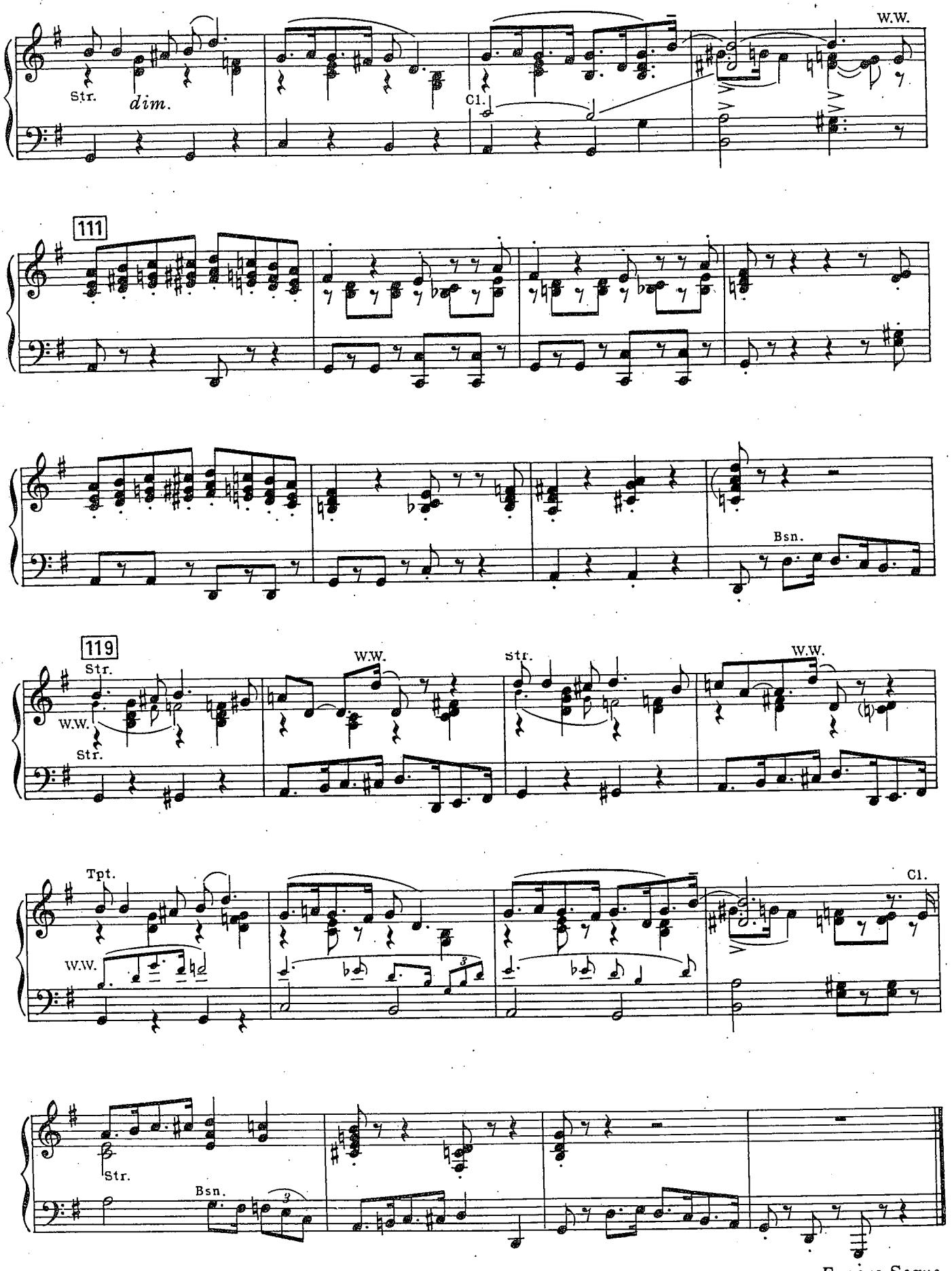



CHAR
boom, boom, boom,boom,boom,boom,boom,boom,boom,boom, boom, From then on, For,
W.W. Str.
mf
Bsn.Cello
W.W.
Str.
21
CHAR
Once in love with Am-y Al-ways in love with Am-y,
mf
Cl.
CHAR
Ev-er and ev-er fas-ci-na-ted by her, Sets your heart a-fire to stay.
Cl.
Str.
W.W.
29
CHAR
Once you're kiss'd by Am-y, Tear up your list- it's Am-y,
Cl.
CHAR
Ply her with bonbons, po-et-ry and flowers, Moon a million hours a-way, You
Cl.
Str.


37
HAR
might be quite the fick - le - heart - ed rov - er, So care - free, and
Str.
HAR
bold; Who loves a girl, and lat - er thinks it ov - er, And
Str.
45
HAR
just quits cold. Ah, but Once in love with Am-y,
mf
Bsn.Cello
Cl.
CHAR
Al-ways in love with Am - y, Ev - er and ev - er
CHAR
(laughs)
Sweet - ly you'll romance her, Trou-ble is, the an-swer will be Ha, ha, ha, ha, That


CHAR
Am-y'd rath-er stay in love with me!
Cl.
Bsn.Cello
59 DANCE
Cls.
mf Str.
Bsn.
Vlns.
Fl. 8va
Cl.
67
Br.
W.W.
Br.
Bsn.
Fl.
Vlns.
75
W.W.
Str.
Fl.
Tutti


83
Tpt.
Bsn.
Cls. in Harm.
Str.
Bsn.
Bsn.
Ob. 8va
Ob. 8va
Str.
Cls.
Bsn.
Str.
Br.
95
W.W.
W.W. 8va
103
W.W.



Encore Segue

No 15

ENCORE – (Charley)

"ONCE IN LOVE WITH AMY"

L'istesso tempo

3 Charley

Once in love with Am-y,

Str.

Cl.

mf

Bsn.

CHAR

Al-ways in love with Am-y. Ev-er and ev-er fas - ci-na - ted by her,

11

CHAR

Sets your heart a-fire_ to stay. Once you're kiss'd by Am-y,

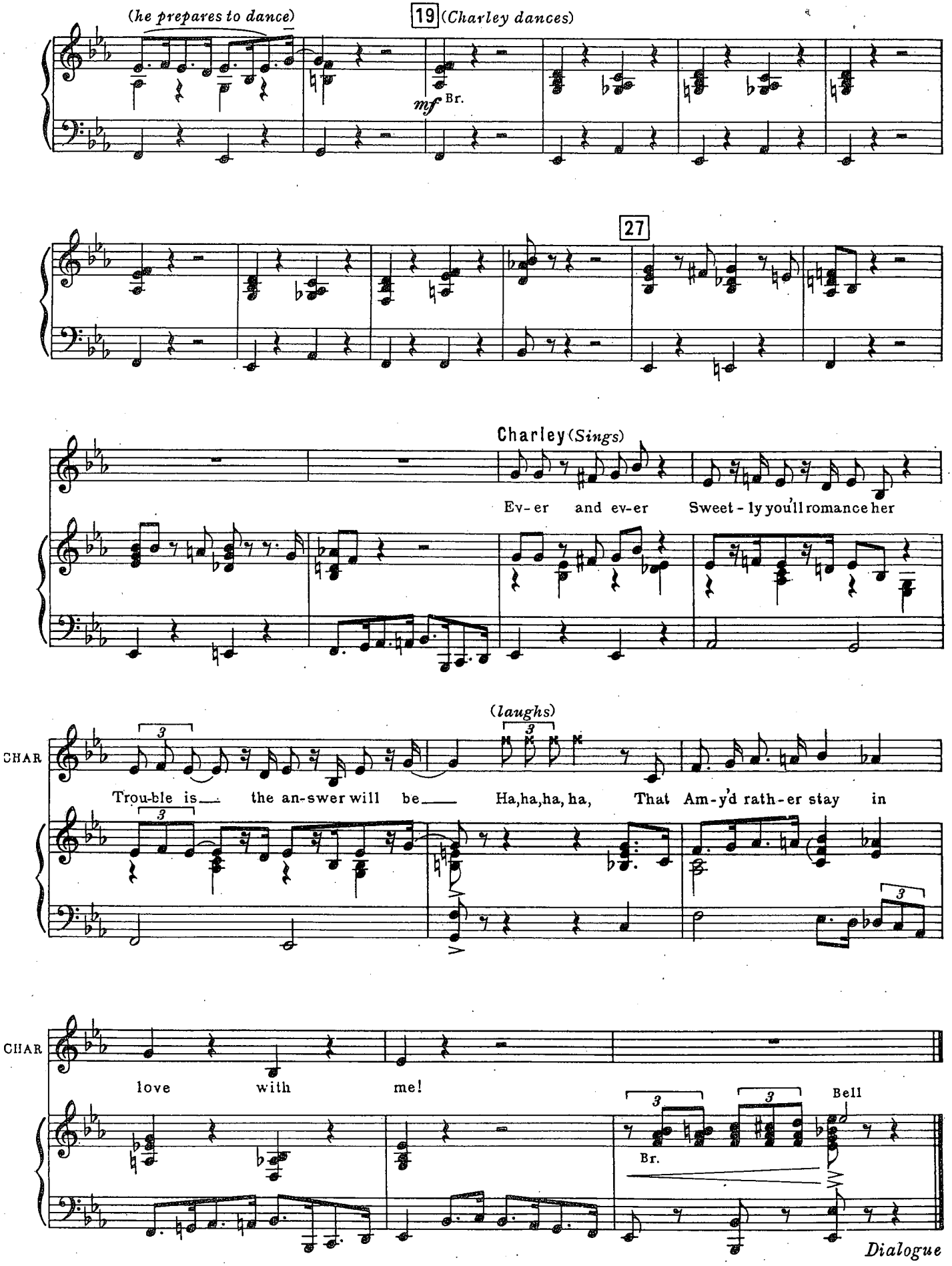
(*Spoken*) "I forgot my lines"

CHAR

Tear up your list it's Am-y.

p

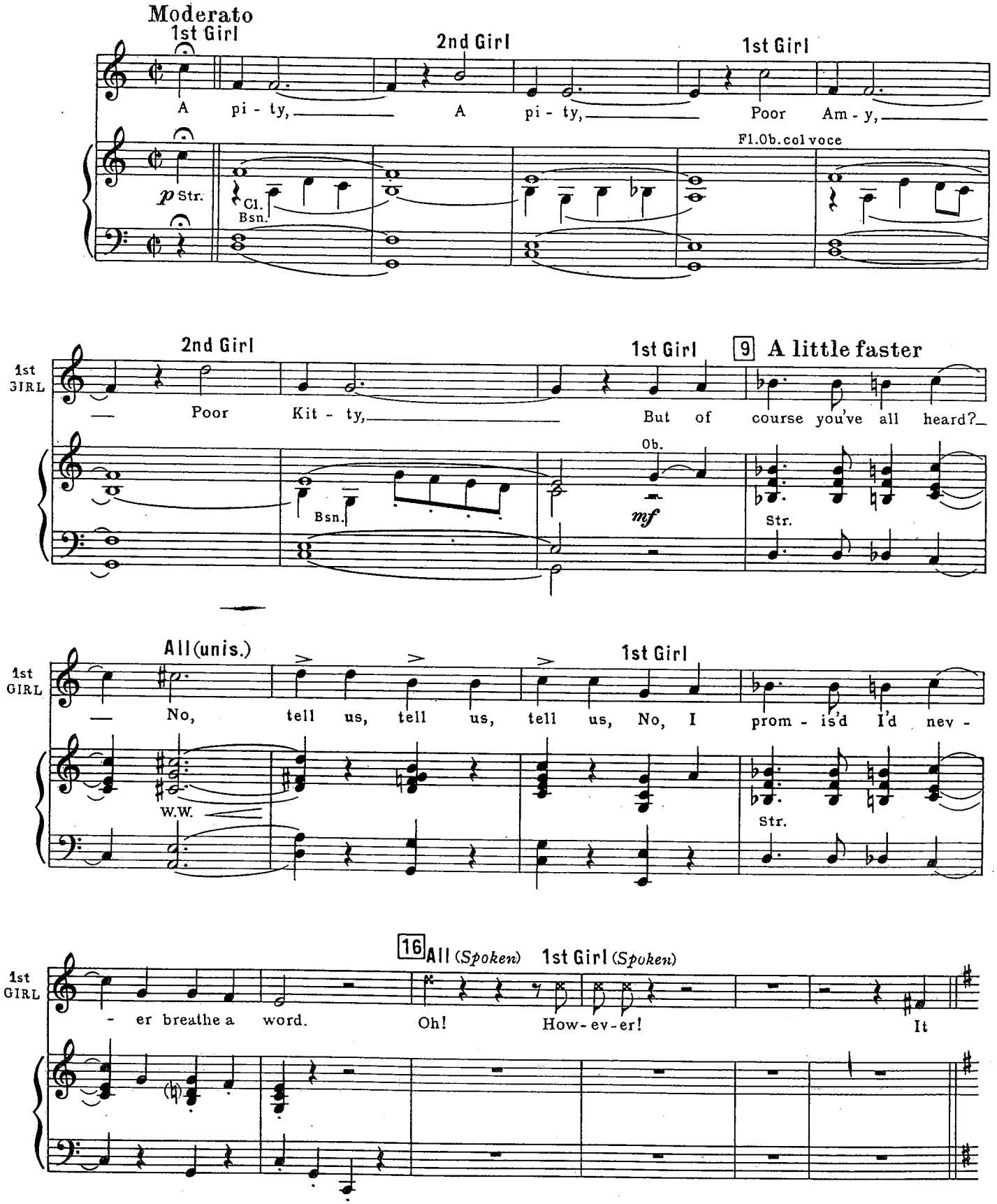
3

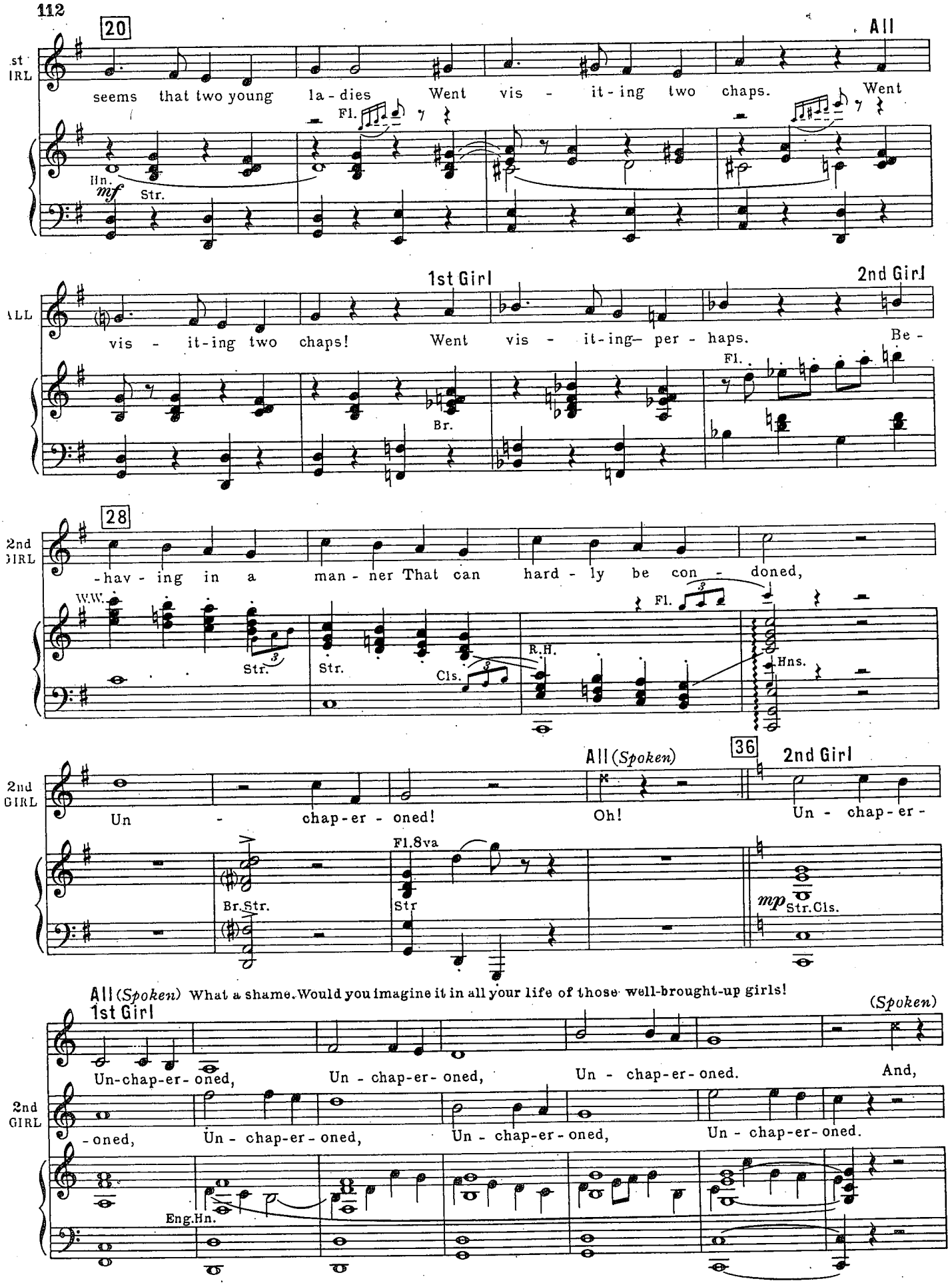

(he prepares to dance)
19
(Charley dances)
mf Br.
27
Charley (Sings)
Ev-er and ev-er Sweet-ly you'll romance her
(laughs)
CHAR
Trou-ble is the an-swer will be Ha,ha,ha, ha, That Am-y'd rath-er stay in
CHAR
love with me!
Bell
Br.
Dialogue

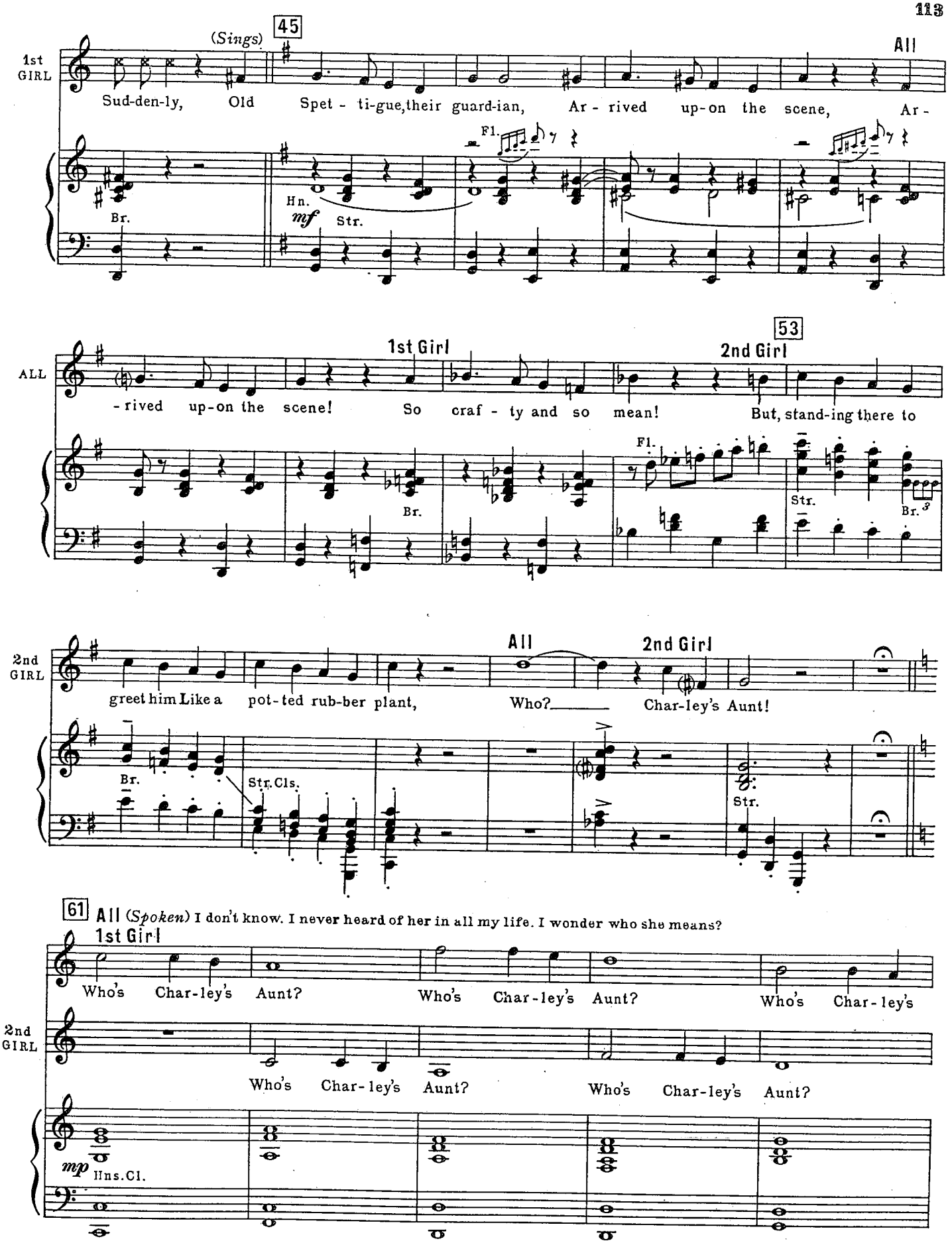
No. 16 CONCERTED NUMBER– (Girls)

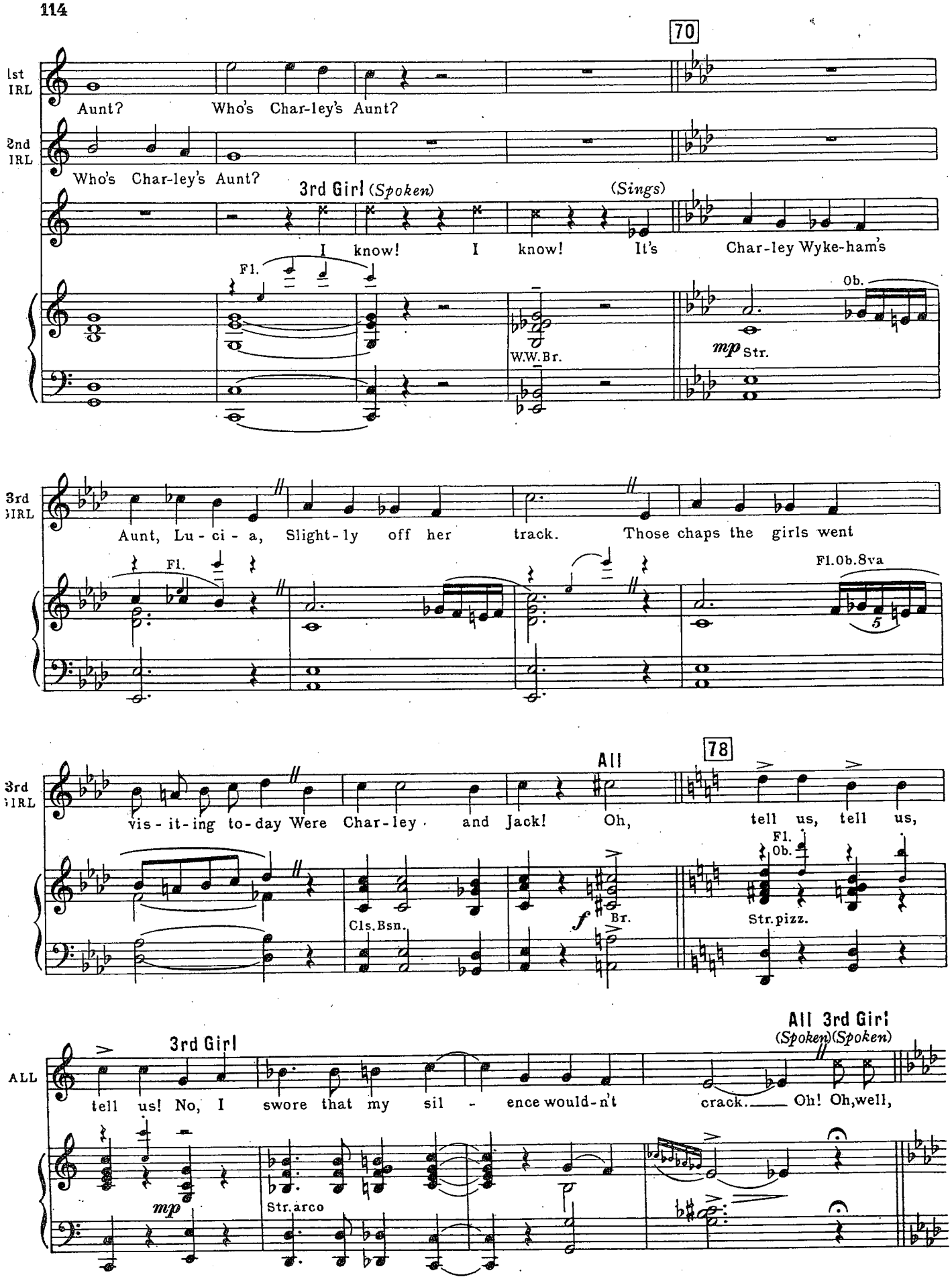
"THE GOSSIPS"

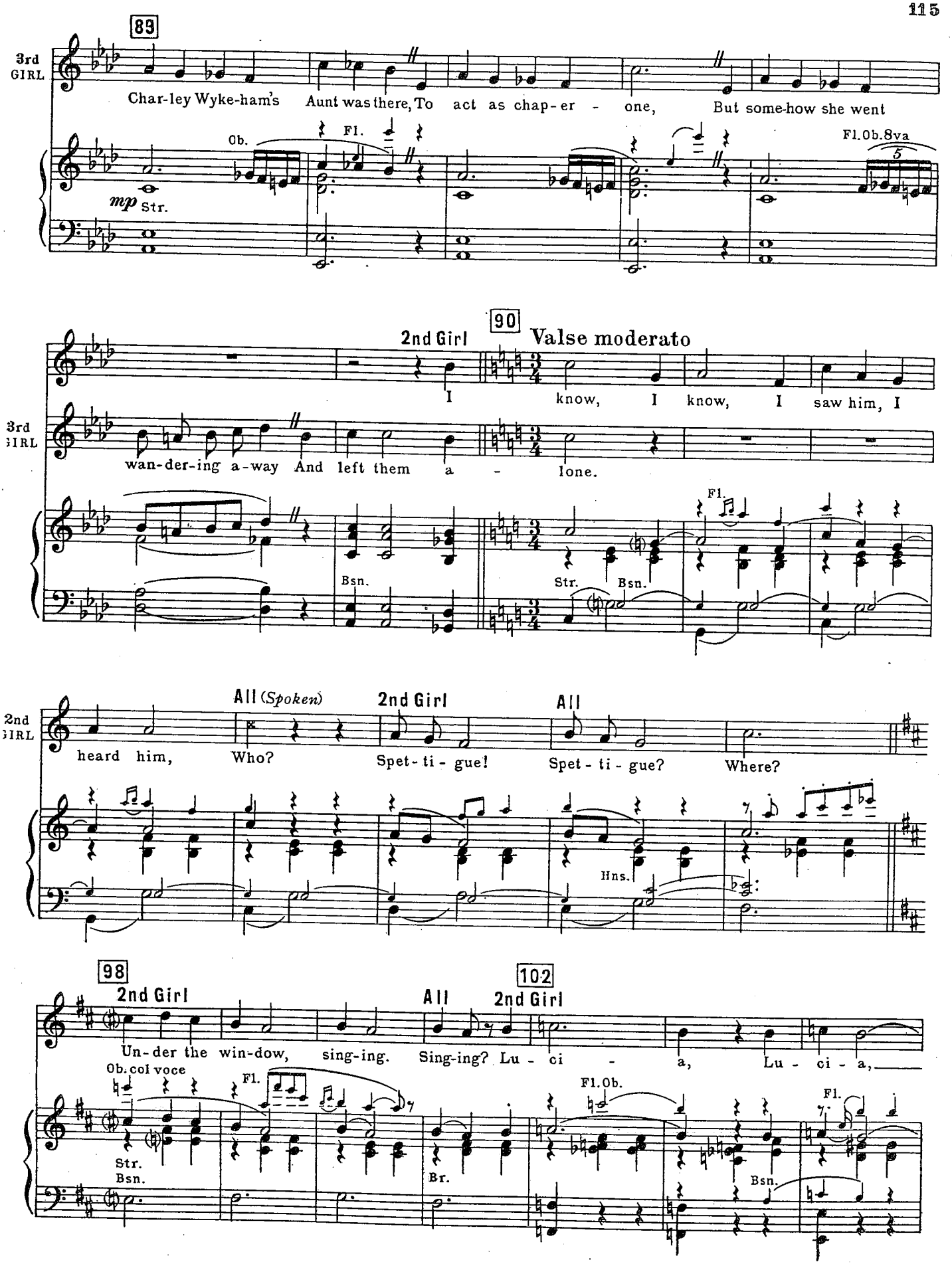
Cue: (2nd GIRL) "Oh, nothing– nothing much, that is"

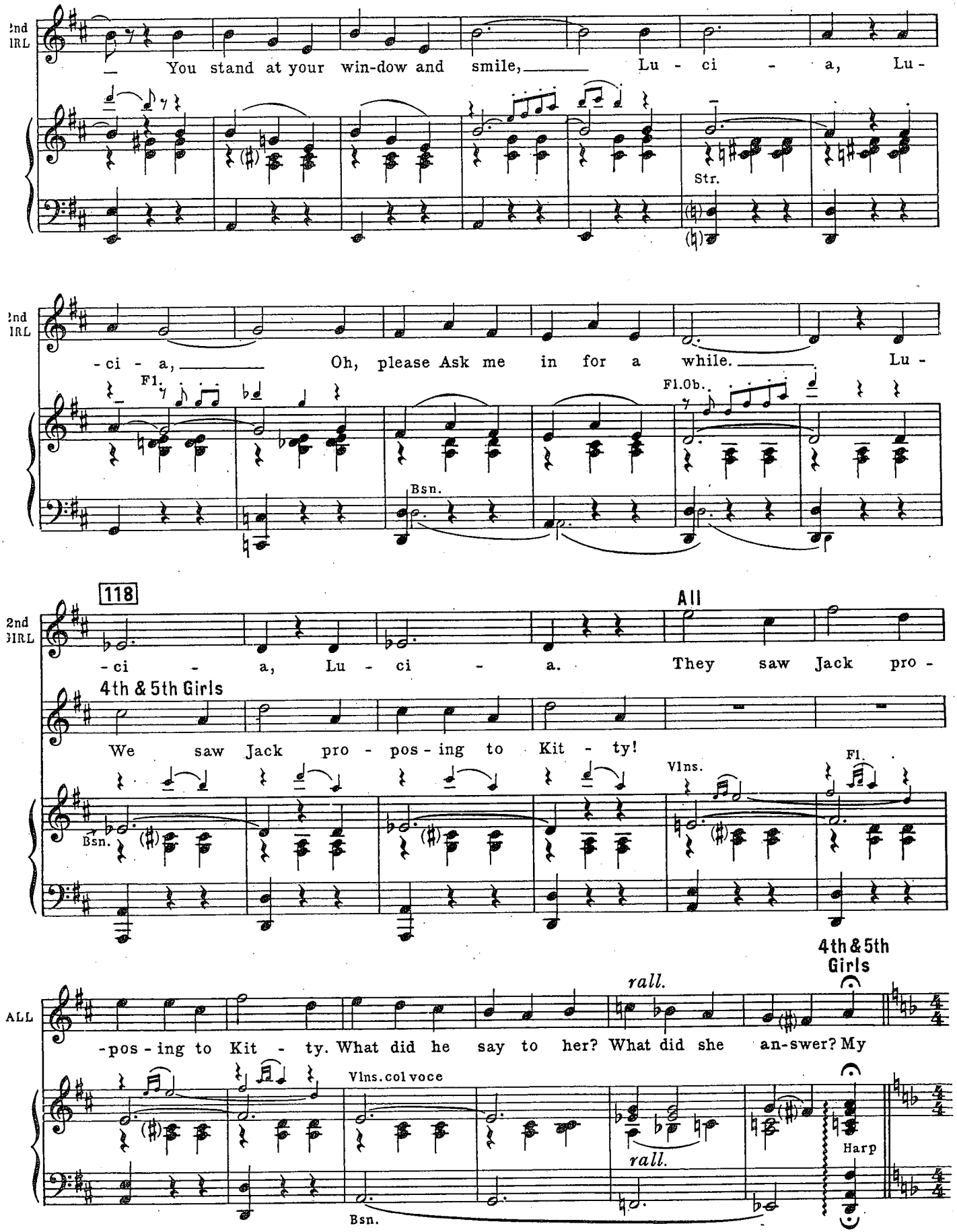


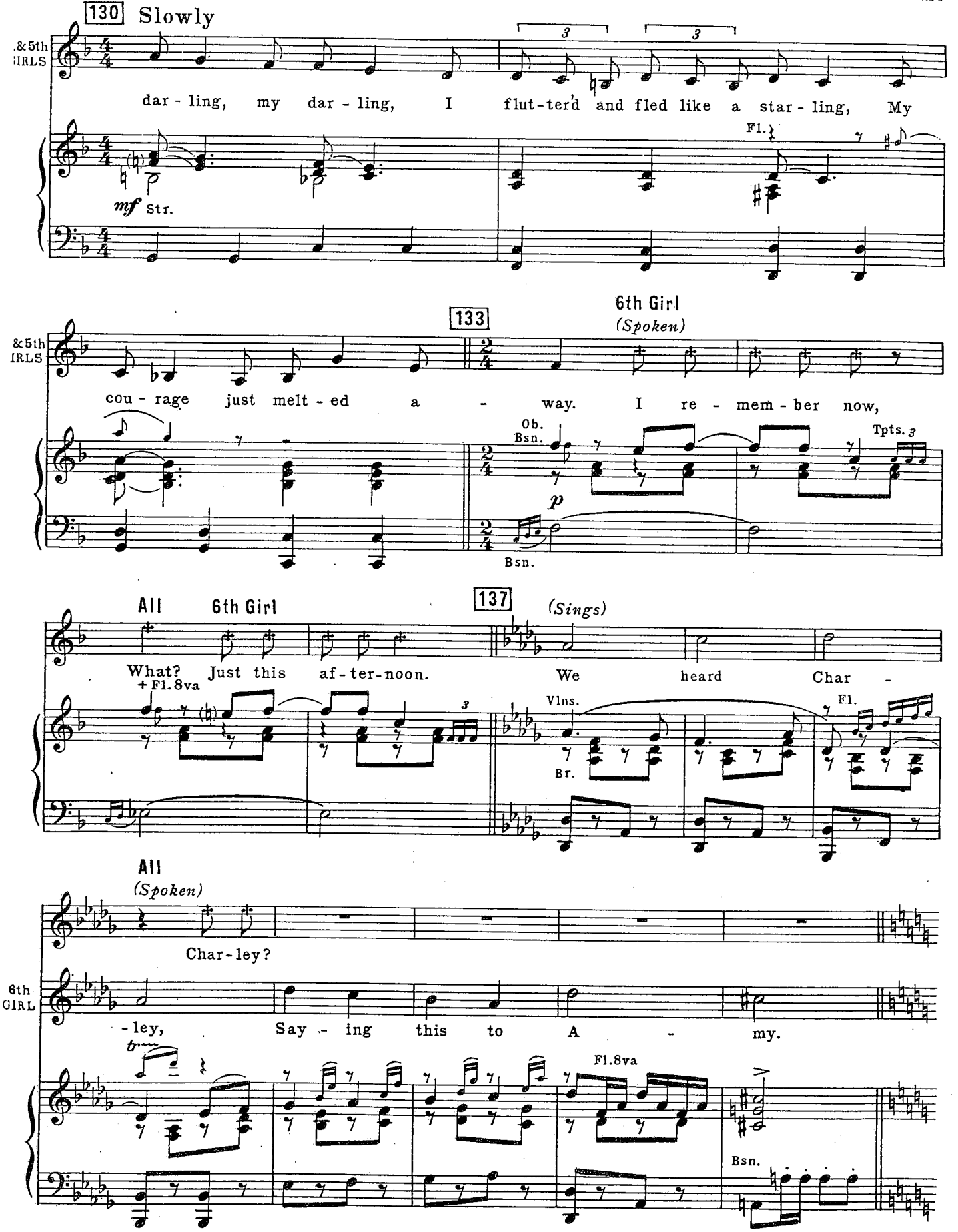

20
All
st GIRL
seems that two young la-dies Went vis - it-ing two chaps. Went
Fl.
Hn.
mf
Str.
1st Girl
2nd Girl
ALL
vis - it-ing two chaps! Went vis - it-ing— per - haps. Be -
Br.
Fl.
28
2nd GIRL
-hav - ing in a man - ner That can hard - ly be con - doned,
W.W.
Str.
Str.
Cls.
R.H.
Fl.
Hns.
2nd GIRL
All (Spoken)
36
2nd Girl
Un - chap-er - oned!
Oh!
Un - chap-er -
Fl.8va
Br.Str.
Str
mp
Str.Cls.
All (Spoken) What a shame. Would you imagine it in all your life of those well-brought-up girls!
1st Girl
(Spoken)
Un-chap-er- oned,
Un - chap-er- oned,
Un - chap-er- oned.
And,
2nd GIRL
-oned,
Un - chap-er - oned,
Un - chap-er - oned,
Un - chap-er- oned.
Eng.Hn.

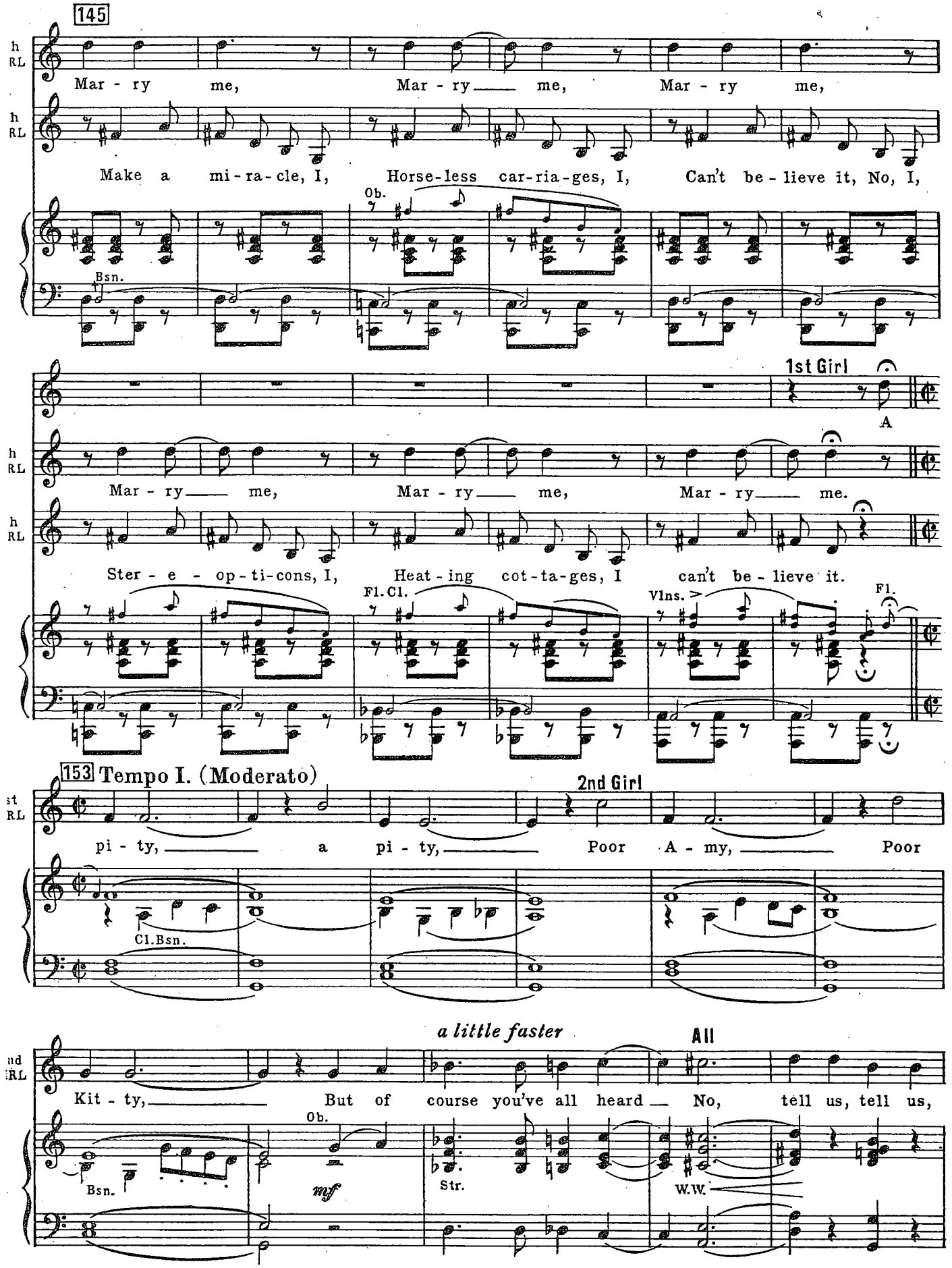

(Sings)
45
All
1st GIRL
Sud-den-ly, Old Spet - ti-gue, their guard-ian, Ar - rived up-on the scene, Ar -
Fl.
Hn.
mf
Str.
Br.
53
1st Girl
2nd Girl
ALL
- rived up-on the scene! So craf - ty and so mean! But, stand-ing there to
Fl.
Br.
Str.
Br.
All
2nd Girl
2nd GIRL
greet him Like a pot-ted rub-ber plant, Who? Char-ley's Aunt!
Br.
Str. Cls.
Str.
61
All (Spoken) I don't know. I never heard of her in all my life. I wonder who she means?
1st Girl
Who's Char-ley's Aunt? Who's Char-ley's Aunt? Who's Char-ley's
2nd GIRL
Who's Char-ley's Aunt? Who's Char-ley's Aunt?
mp
Hns. Cl.

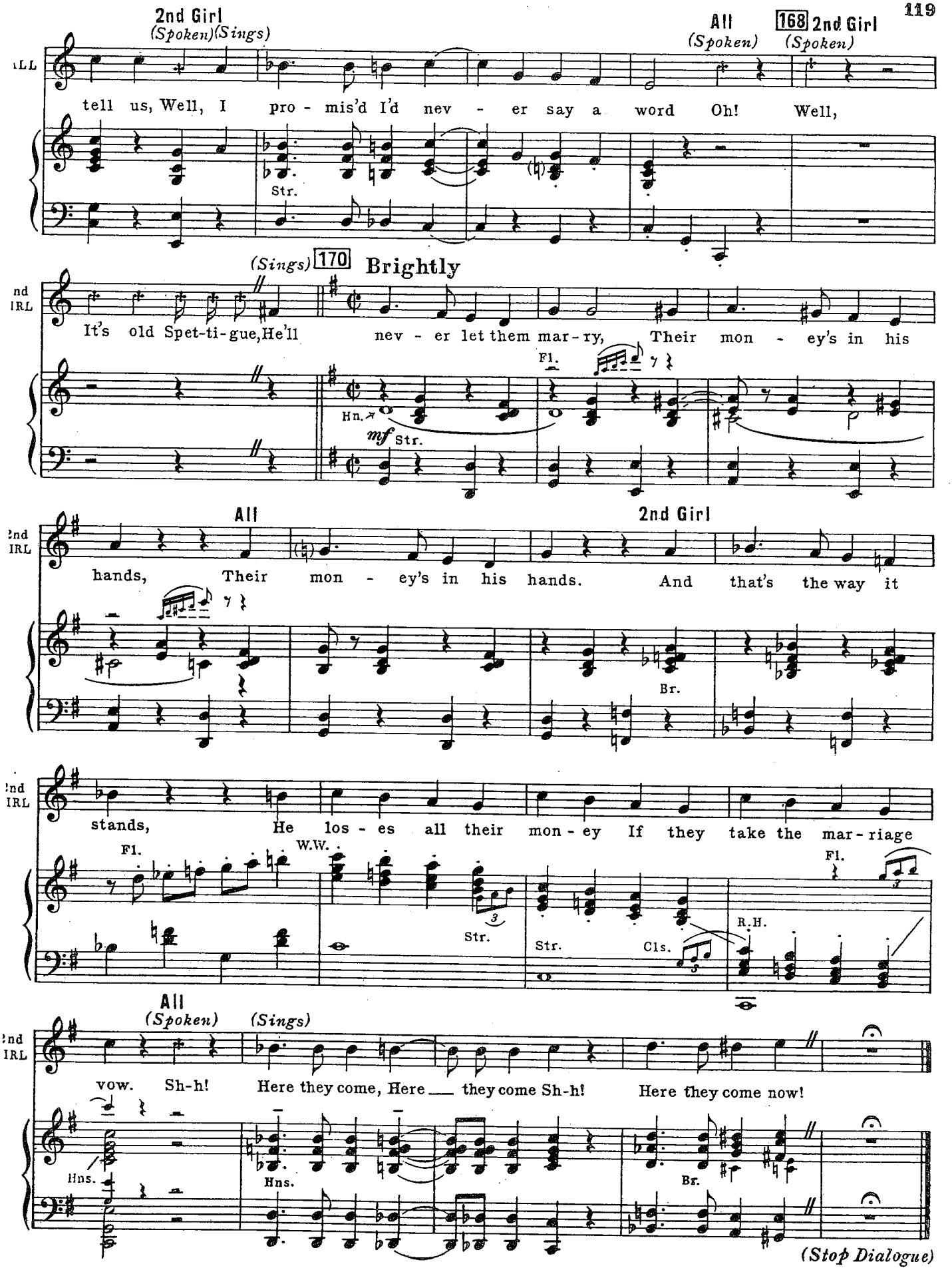

70
1st GIRL
Aunt? Who's Char-ley's Aunt?
2nd GIRL
Who's Char-ley's Aunt?
3rd Girl (Spoken)
(Sings)
I know! I know! It's Char-ley Wyke-ham's
Fl.
W.W.Br.
Ob.
mp Str.
3rd GIRL
Aunt, Lu - ci - a, Slight-ly off her track. Those chaps the girls went
Fl.
Fl.Ob.8va
5
78
All
3rd GIRL
vis - it-ing to-day Were Char-ley and Jack! Oh, tell us, tell us,
Cls.Bsn.
f Br.
Fl.
Ob.
Str.pizz.
All 3rd Girl
(Spoken)(Spoken)
3rd Girl
ALL
tell us! No, I swore that my sil - ence would-n't crack. Oh! Oh,well,
mp
Str.arco


89
3rd GIRL
Char-ley Wyke-ham's Aunt was there, To act as chap-er - one, But some-how she went
Ob.
Fl.
mp Str.
Fl.Ob.8va
90
Valse moderato
2nd Girl
I know, I know, I saw him, I
3rd GIRL
wan-der-ing a-way And left them a - lone.
Bsn.
Str.
Bsn.
Fl.
All (Spoken)
2nd Girl
All
2nd GIRL
heard him, Who? Spet-ti-gue! Spet-ti-gue? Where?
Hns.
98
2nd Girl
All
102
2nd Girl
Un-der the win-dow, sing-ing. Sing-ing? Lu - ci - a, Lu - ci - a,
Ob. col voce
Fl.
Str.
Bsn.
Br.
Fl.Ob.
Bsn.
Fl.


2nd GIRL
You stand at your win-dow and smile, Lu - ci - a, Lu -
Str.
2nd GIRL
-ci - a, Oh, please Ask me in for a while. Lu -
Fl.
Fl.Ob.
Bsn.
118
2nd GIRL
All
-ci - a, Lu - ci - a. They saw Jack pro -
4th & 5th Girls
We saw Jack pro - pos - ing to Kit - ty!
Bsn.
Vlns.
Fl.
4th & 5th Girls
rall.
ALL
-pos - ing to Kit - ty. What did he say to her? What did she an-swer? My
Vlns. col voce
rall.
Harp
Bsn.


130 Slowly
.&5th IRLS
dar - ling, my dar - ling, I flut-ter'd and fled like a star - ling, My
mf Str.
Fl.
133
6th Girl
(Spoken)
&5th IRLS
cou - rage just melt - ed a - way. I re - mem - ber now,
Ob.
Bsn.
p
Tpts. 3
Bsn.
All
6th Girl
137
(Sings)
What? Just this af-ter-noon. We heard Char -
+Fl.8va
Vlns.
Br.
Fl.
All
(Spoken)
Char-ley?
6th GIRL
-ley, Say - ing this to A - my.
tr
Fl.8va
Bsn.


145
h RL
Mar - ry me, Mar - ry me, Mar - ry me,
h RL
Make a mi-ra-cle, I, Horse-less car-ria-ges, I, Can't be-lieve it, No, I,
Ob.
Bsn.
1st Girl
A
h RL
Mar - ry me, Mar - ry me, Mar - ry me.
h RL
Ster - e - op-ti-cons, I, Heat-ing cot-ta-ges, I can't be-lieve it.
Fl. Cl.
Vlns.
Fl.
153 Tempo I. (Moderato)
st RL
2nd Girl
pi - ty, a pi - ty, Poor A - my, Poor
Cl. Bsn.
a little faster
All
nd RL
Kit - ty, But of course you've all heard No, tell us, tell us,
Ob.
Bsn.
mf
Str.
W.W.

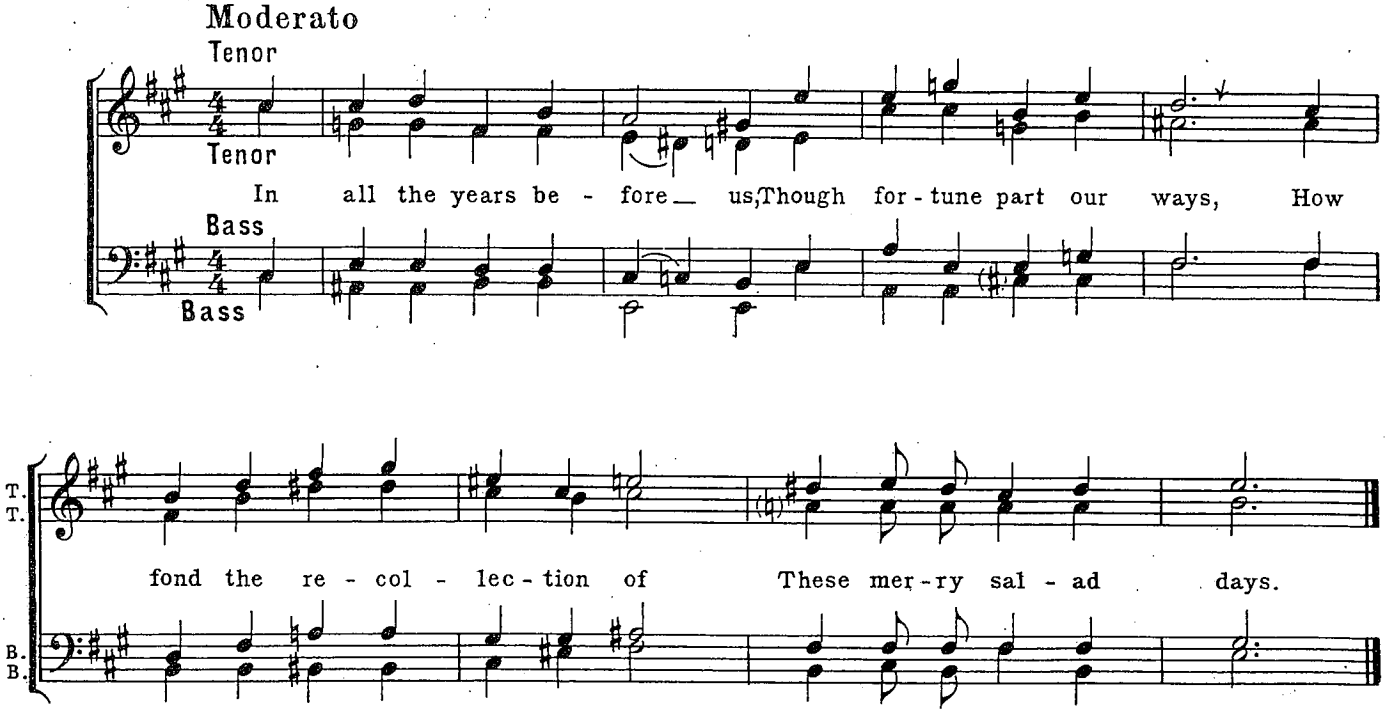

2nd Girl
(Spoken)(Sings)
All
(Spoken)
168 2nd Girl
(Spoken)
ALL
tell us, Well, I pro - mis'd I'd nev - er say a word Oh! Well,
Str.
(Sings) 170 Brightly
2nd GIRL
It's old Spet-ti-gue,He'll nev - er let them mar-ry, Their mon - ey's in his
Fl.
Hn.
mf Str.
All
2nd Girl
2nd GIRL
hands, Their mon - ey's in his hands. And that's the way it
Br.
2nd GIRL
stands, He los - es all their mon - ey If they take the mar-riage
Fl.
W.W.
Str.
Str.
Cls.
Fl.
R.H.
All
(Spoken)
(Sings)
2nd GIRL
vow. Sh-h! Here they come, Here they come Sh-h! Here they come now!
Hns.
Hns.
Br.
(Stop Dialogue)

Nº 16A

MALE CHORUS-(Off stage)

"THE YEARS BEFORE US" (Reprise)

Cue: (CHARLEY) "Oh, no, you don't know that one"

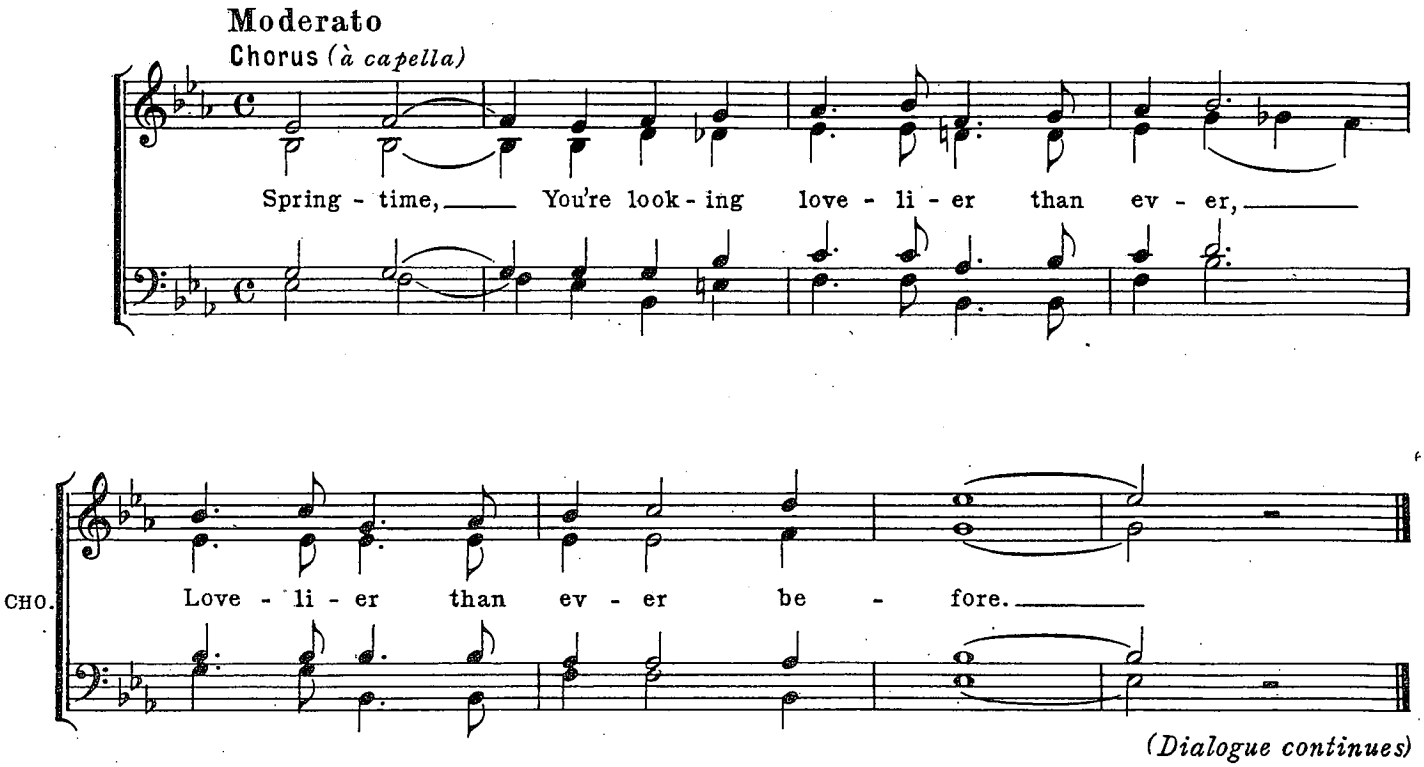


Nº 16B

CHORUS-(Off stage)

"LOVELIER THAN EVER" (Reprise)

Cue: (JACK) "Help me with this, Brassett"



(Dialogue continues)

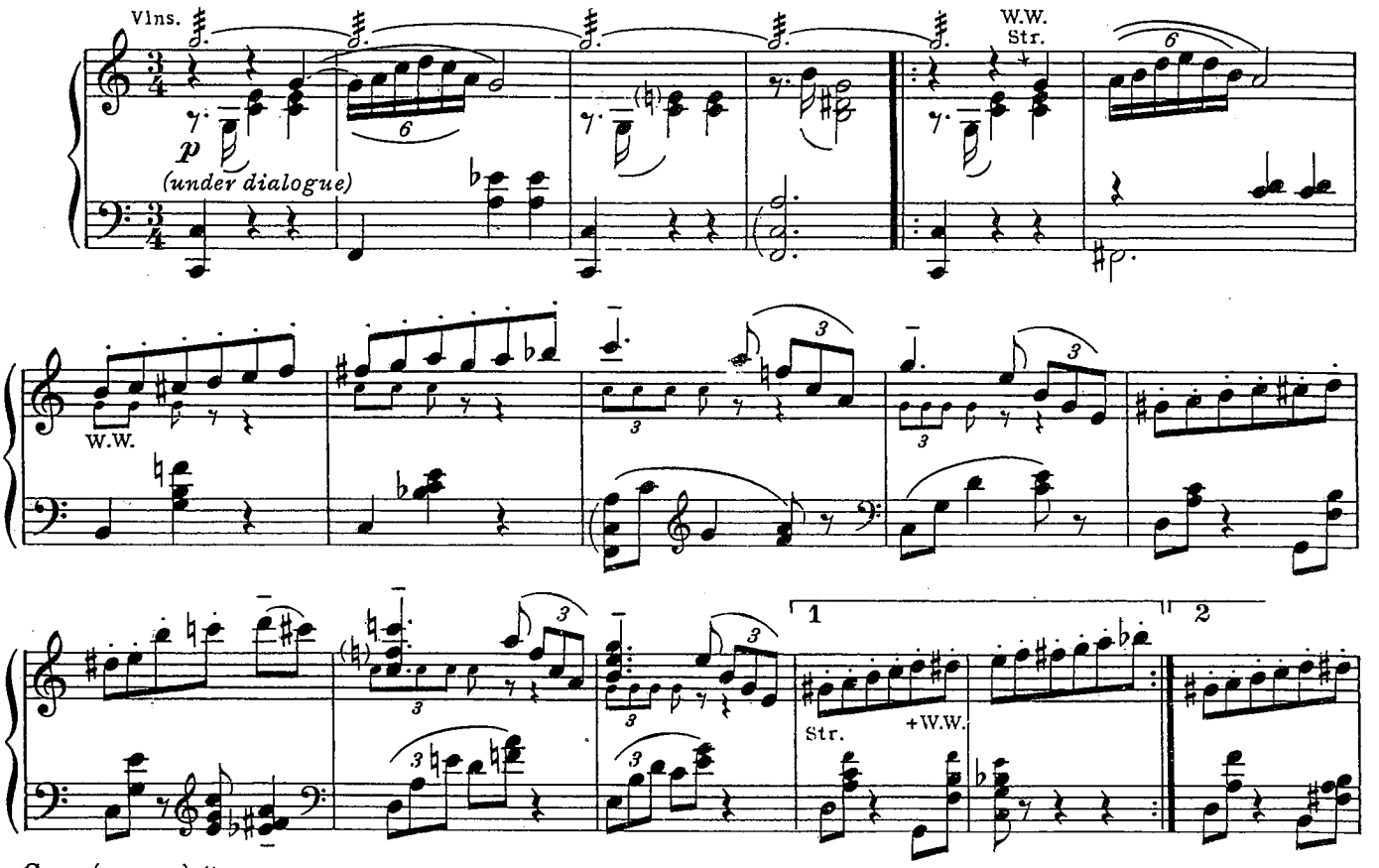
No 17

DUET- (Jack and Kitty) Chorus & Dance

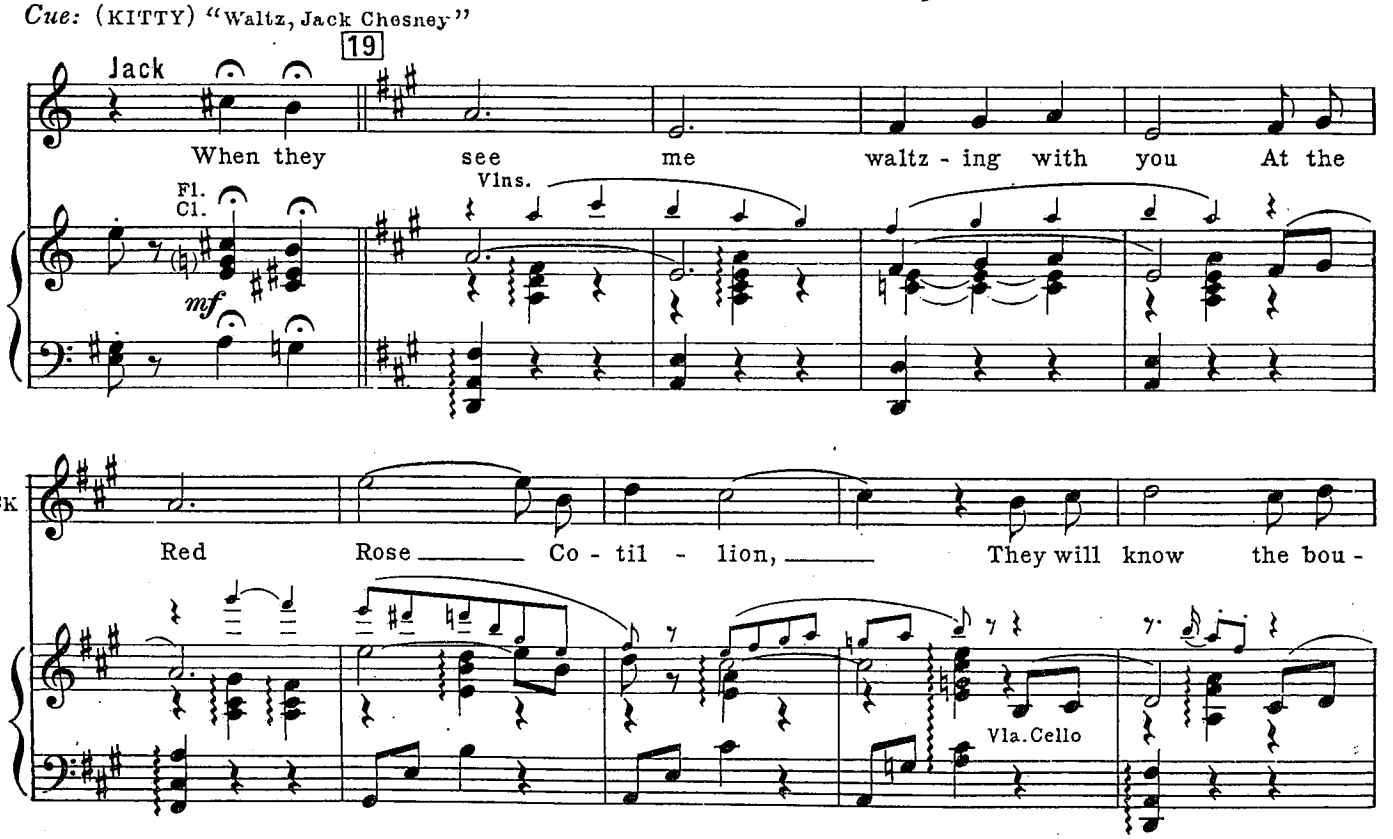
"AT THE RED ROSE COTILLION"

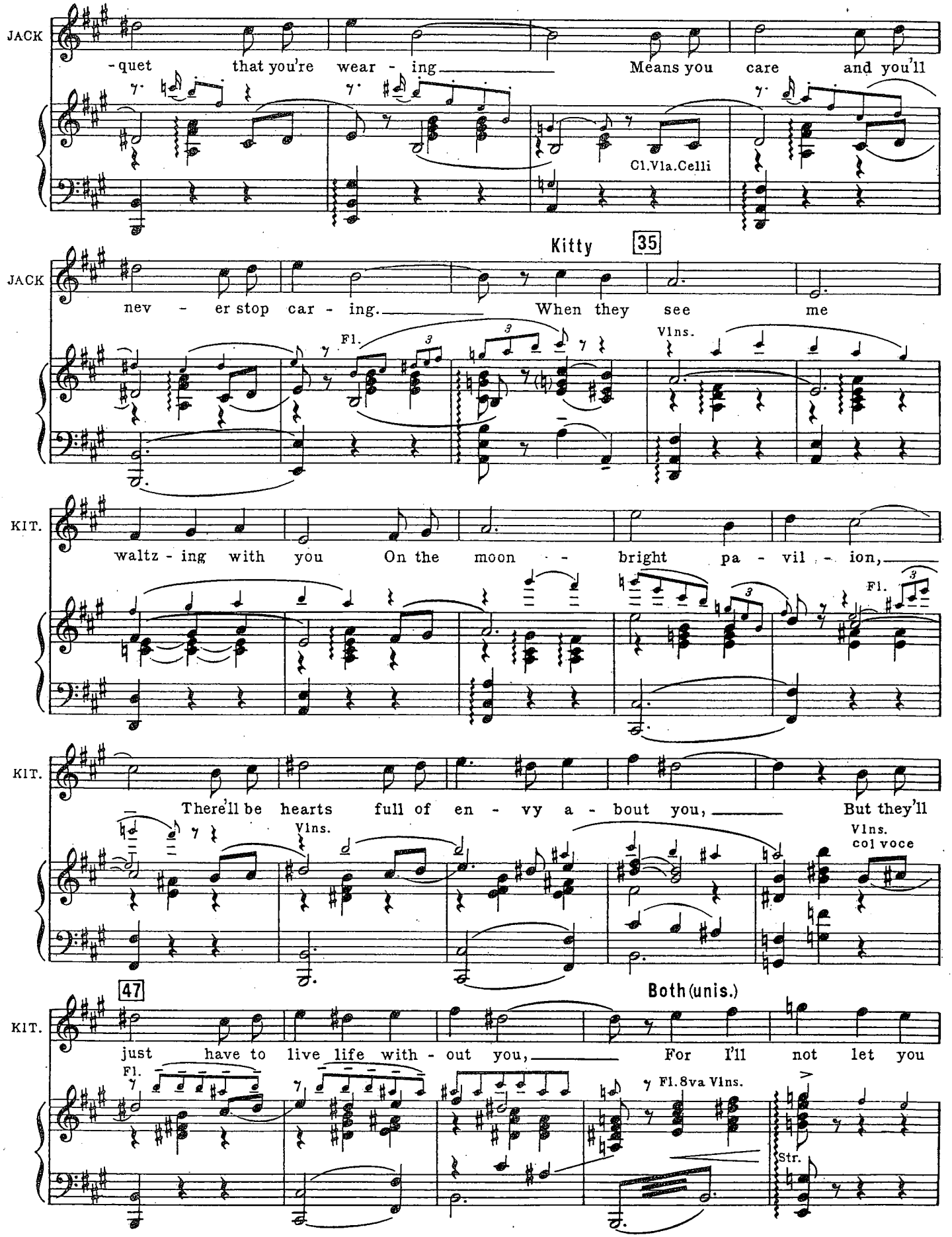
Cue: (CHARLEY) "Oh, I say, what devils we women are!" *(Blackout)*

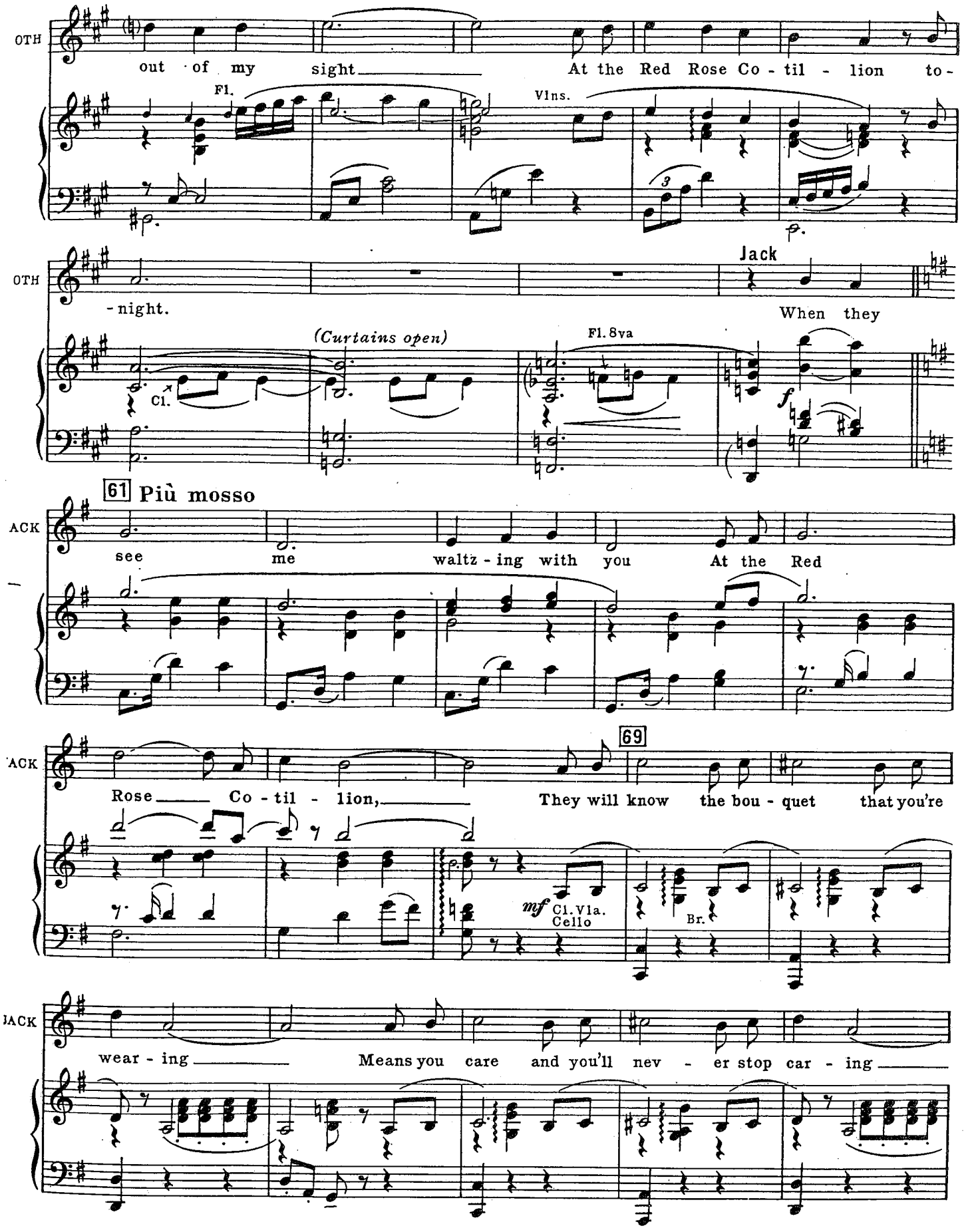
Valse moderato

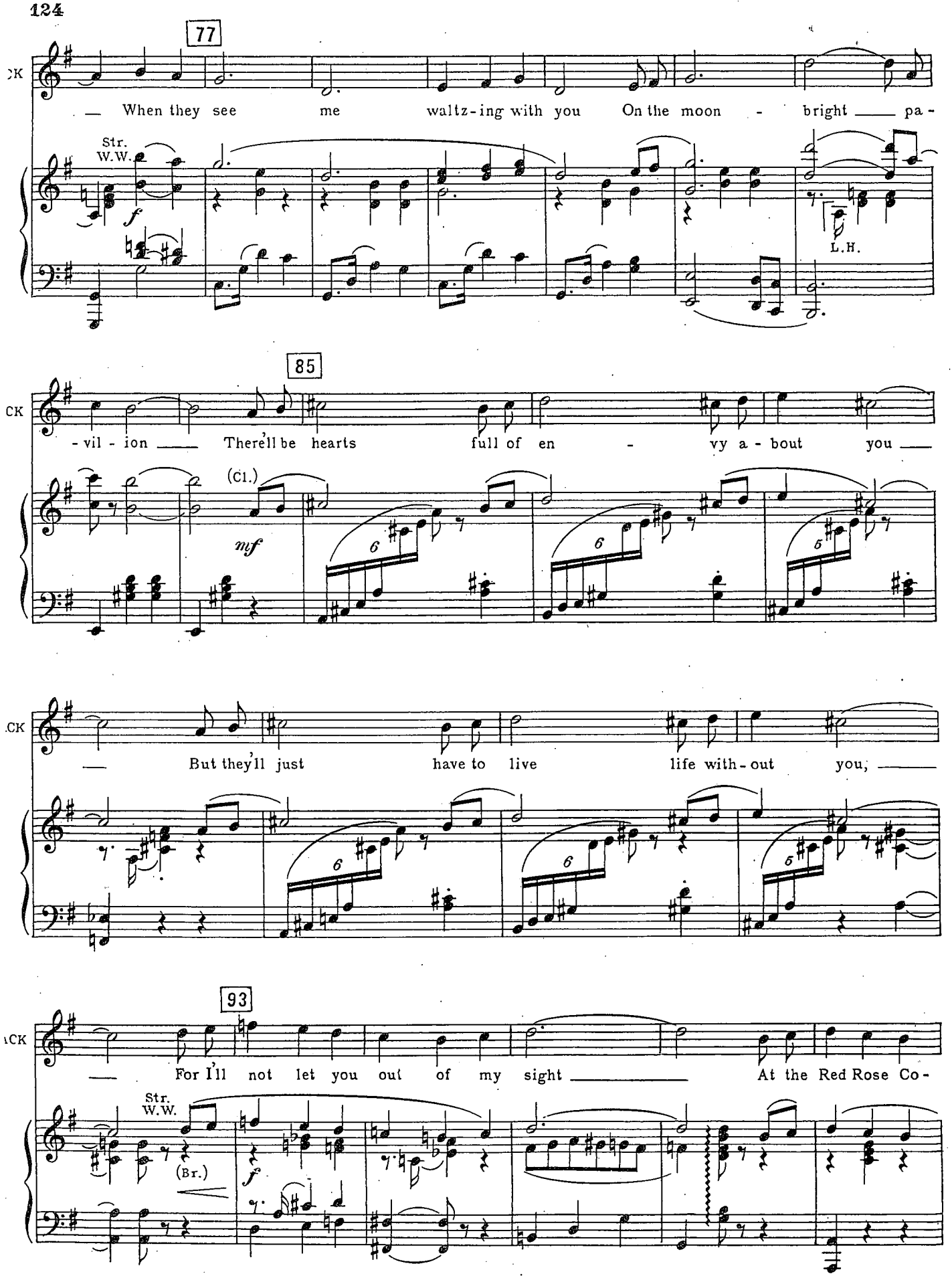


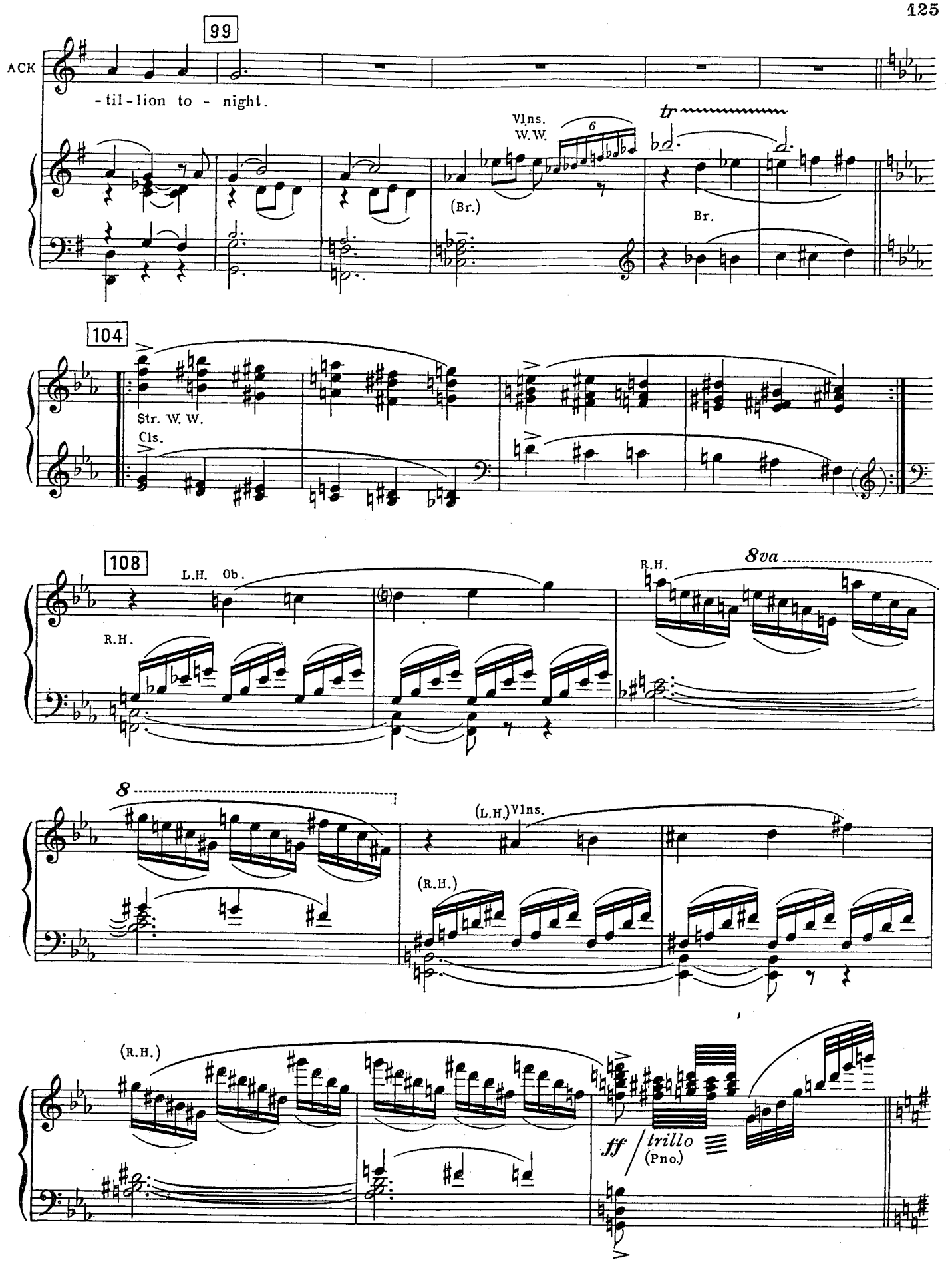
Cue: (KITTY) "Waltz, Jack Chesney"

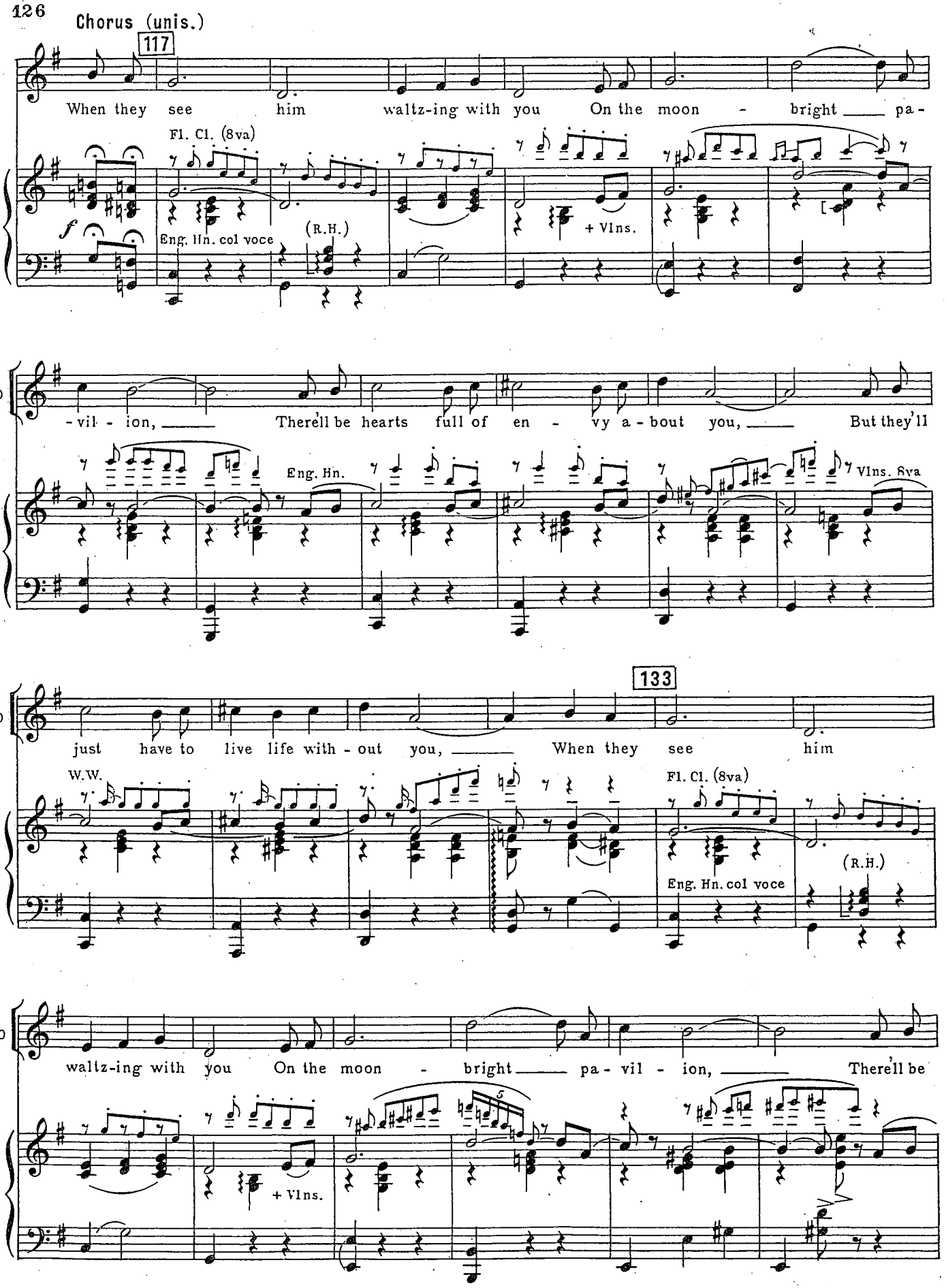


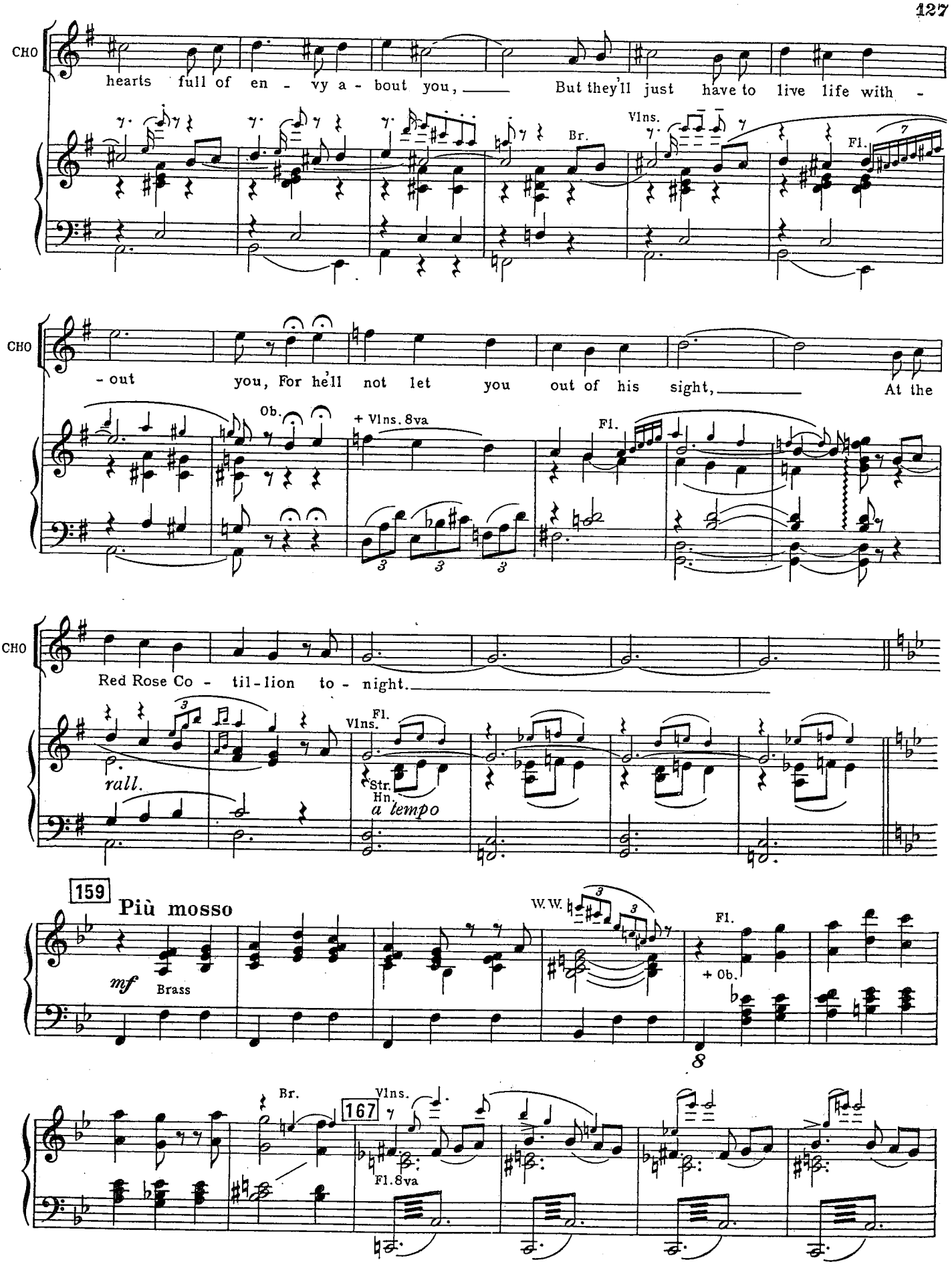

JACK
-quet that you're wear - ing Means you care and you'll
Cl.Vla.Celli
Kitty
35
JACK
nev - er stop car - ing. When they see me
Fl.
Vlns.
KIT.
waltz - ing with you On the moon - bright pa - vil - ion,
Fl.
KIT.
There'll be hearts full of en - vy a - bout you, But they'll
Vlns.
Vlns.
col voce
47
Both (unis.)
KIT.
just have to live life with - out you, For I'll not let you
Fl.
Fl. 8va Vlns.
Str.

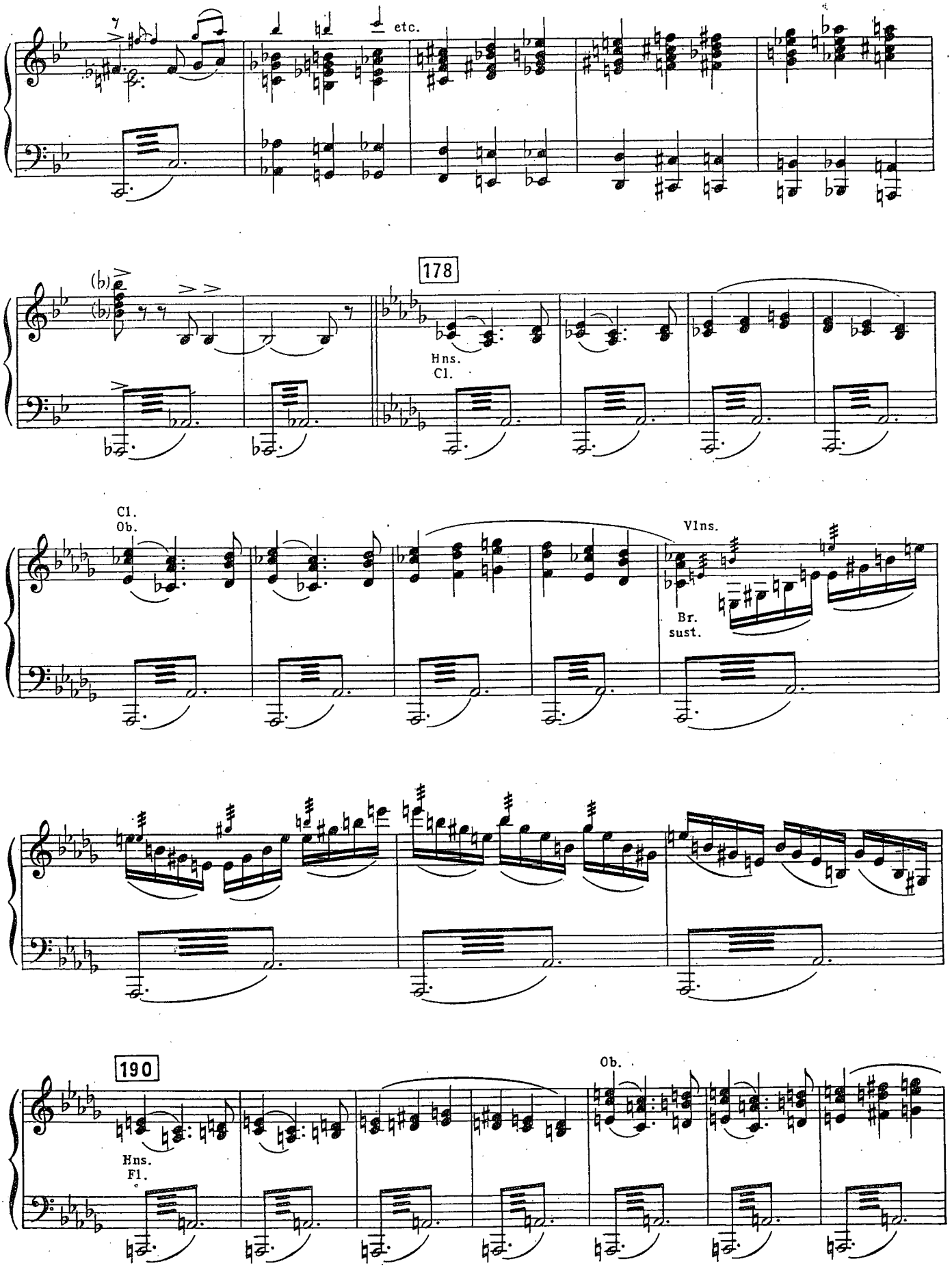

OTH
out of my sight At the Red Rose Co - til - lion to -
Fl.
Vlns.
OTH
- night.
Jack
When they
(Curtains open)
Cl.
Fl. 8va
f
61 Più mosso
JACK
see me waltz - ing with you At the Red
JACK
Rose Co - til - lion, They will know the bou - quet that you're
69
mf Cl. Vla. Cello
Br.
JACK
wear - ing Means you care and you'll nev - er stop car - ing

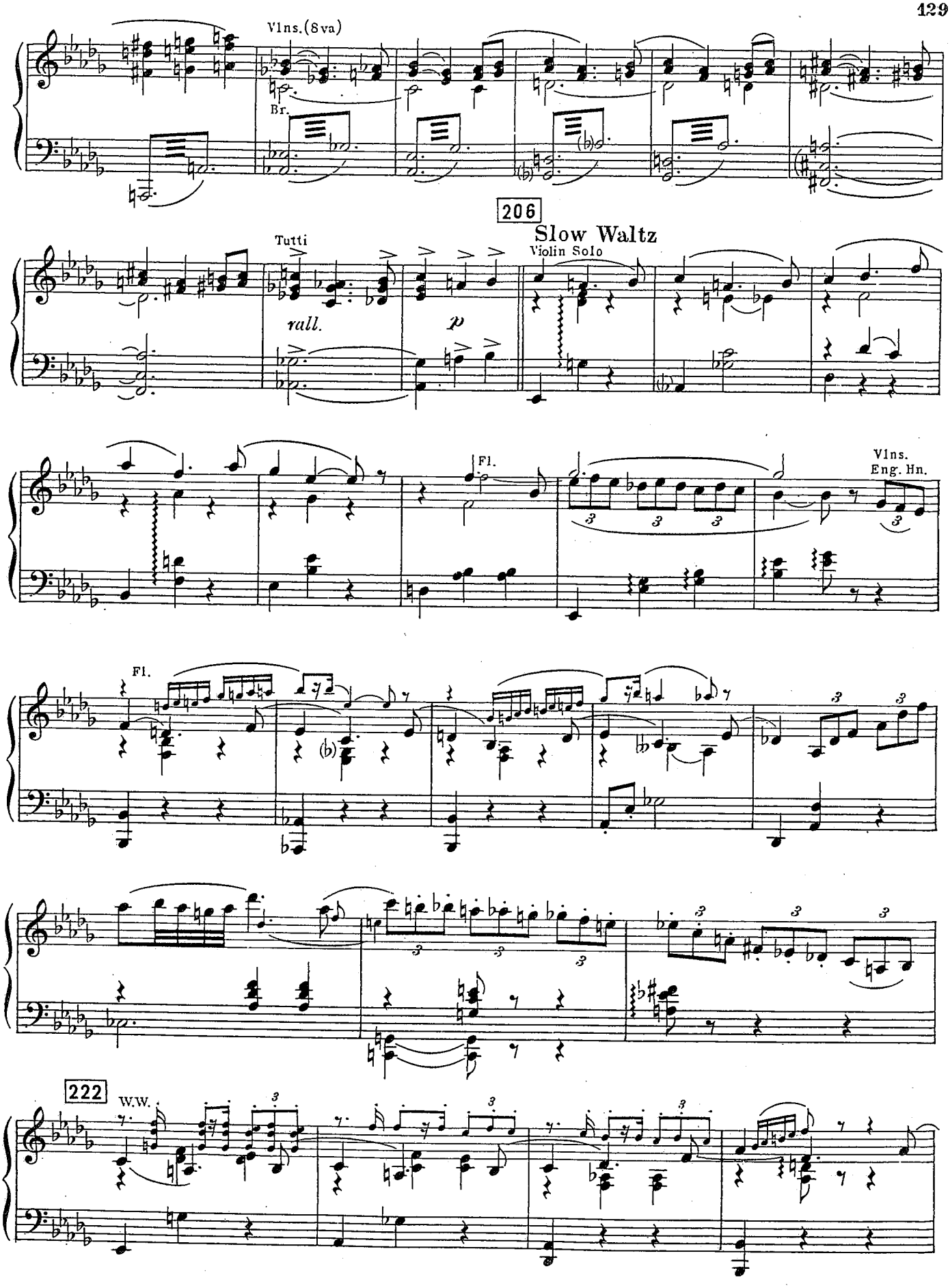

77
CK
When they see me waltz-ing with you On the moon - bright pa -
Str.
W.W.
f
L.H.
85
CK
-vil - ion There'll be hearts full of en - vy a - bout you
(Cl.)
mf
CK
But they'll just have to live life with-out you,
93
CK
For I'll not let you out of my sight At the Red Rose Co-
Str.
W.W.
(Br.)
f


99
ACK
-til-lion to - night.
Vlns.
W.W.
tr
(Br.)
Br.
104
Str. W. W.
Cls.
108
L.H. Ob.
R.H.
8va
8
(L.H.) Vlns.
(R.H.)
(R.H.)
ff / trillo
(Pno.)


Chorus (unis.)
117
When they see him waltz-ing with you On the moon - bright pa-
Fl. Cl. (8va)
Eng. Hn. col voce
(R.H.)
+ Vlns.
-vil - ion, There'll be hearts full of en - vy a - bout you, But they'll
Eng. Hn.
Vlns. 8va
133
just have to live life with - out you, When they see him
W.W.
Fl. Cl. (8va)
Eng. Hn. col voce
(R.H.)
waltz-ing with you On the moon - bright pa - vil - ion, There'll be
+ Vlns.


CHO
hearts full of en - vy a - bout you, But they'll just have to live life with -
Br.
Vlns.
Fl.
CHO
- out you, For he'll not let you out of his sight, At the
Ob.
+ Vlns. 8va
Fl.
CHO
Red Rose Co - til-lion to - night.
rall.
Vlns.
Fl.
Str.
Hn.
a tempo
159
Più mosso
mf
Brass
W.W.
Fl.
+ Ob.
8
Br.
167
Vlns.
Fl. 8va


etc.
178
Hns.
Cl.
Cl.
Ob.
Vlns.
Br.
sust.
190
Hns.
Fl.
Ob.


Vlns.(8va)
Br.
206
Slow Waltz
Violin Solo
Tutti
rall.
p
Fl.
Vlns.
Eng. Hn.
Fl.
222
W.W.

Cl.
E. Hn.

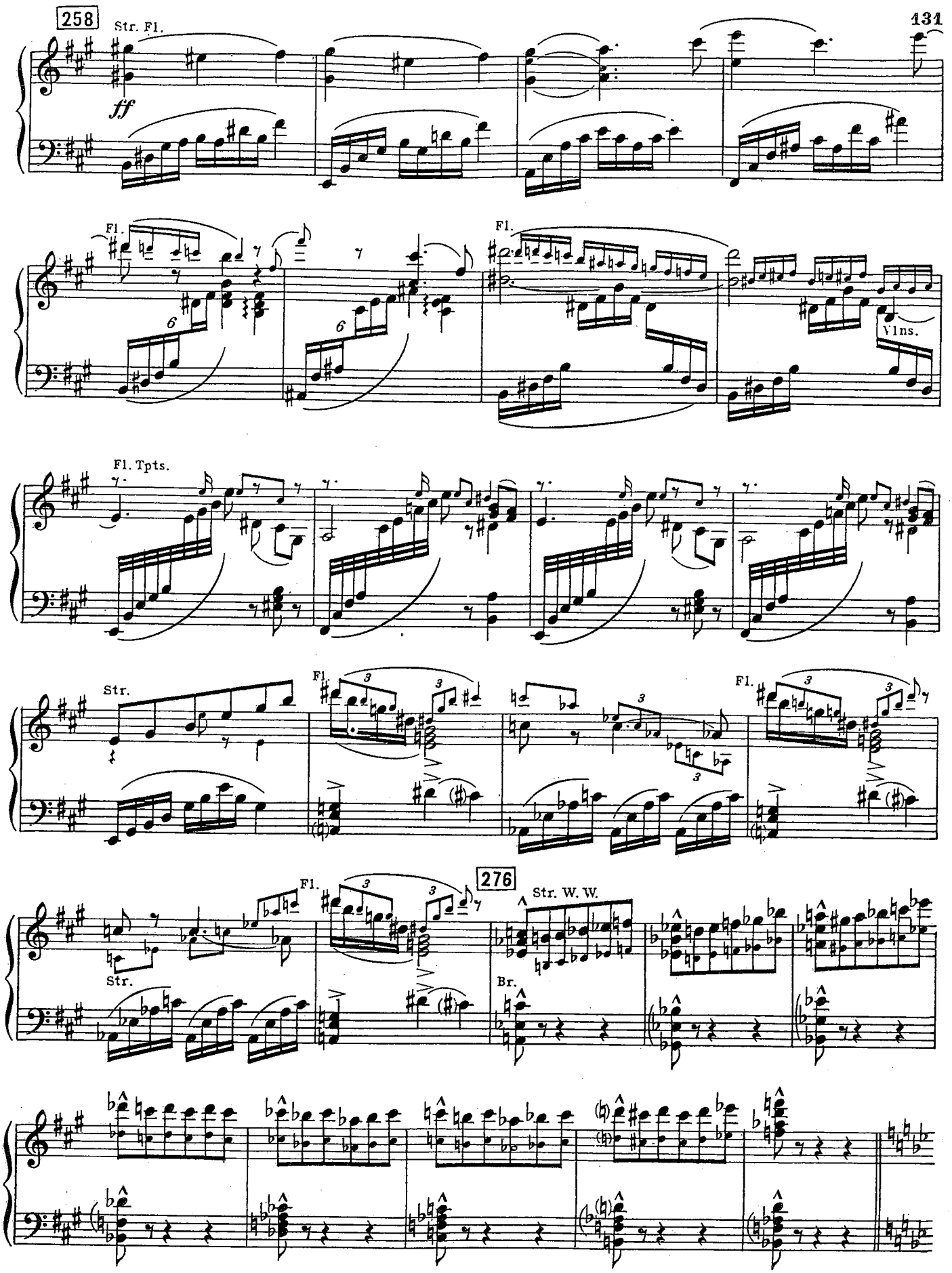
242 A shade faster

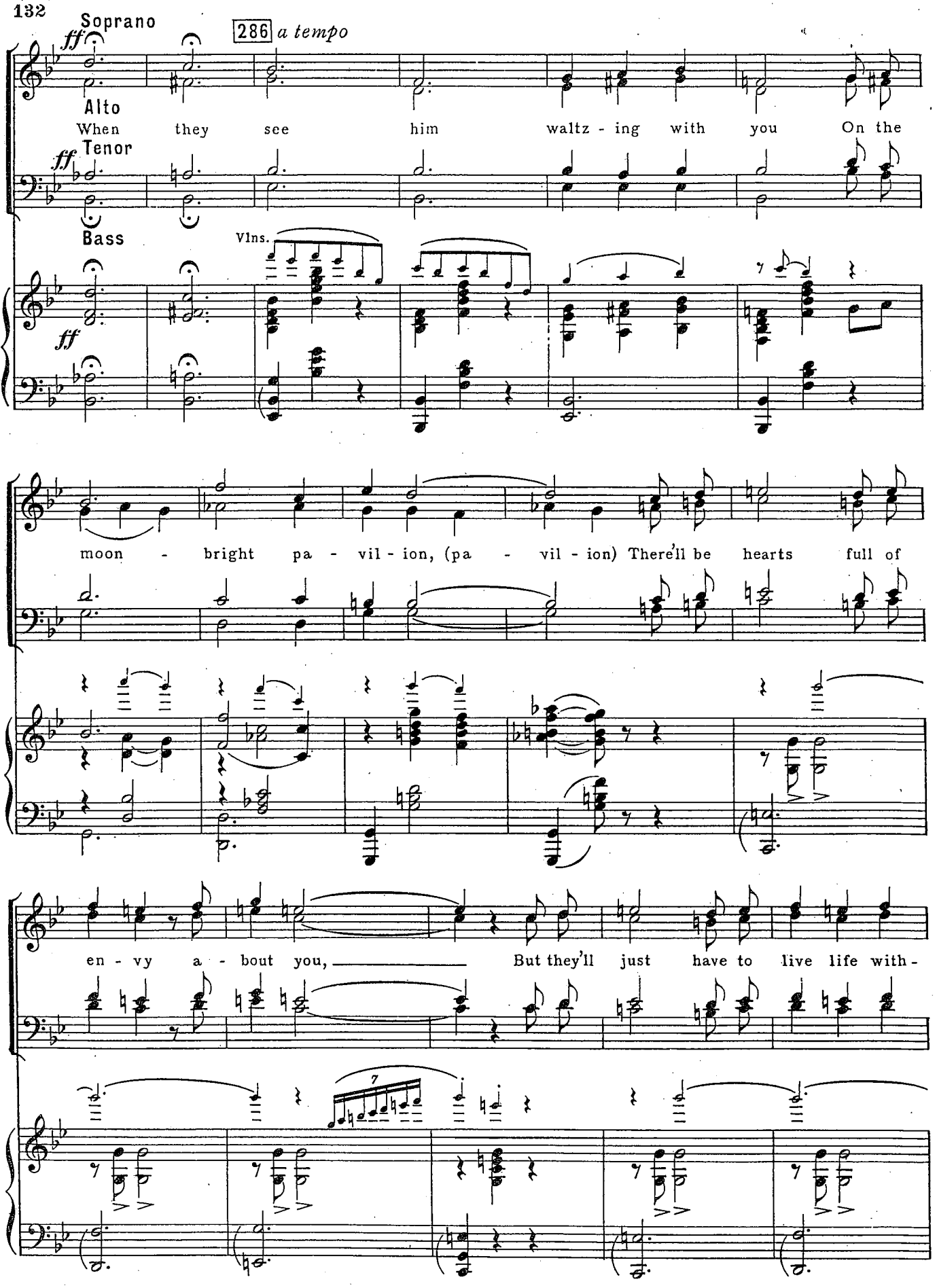
Str. W. W.

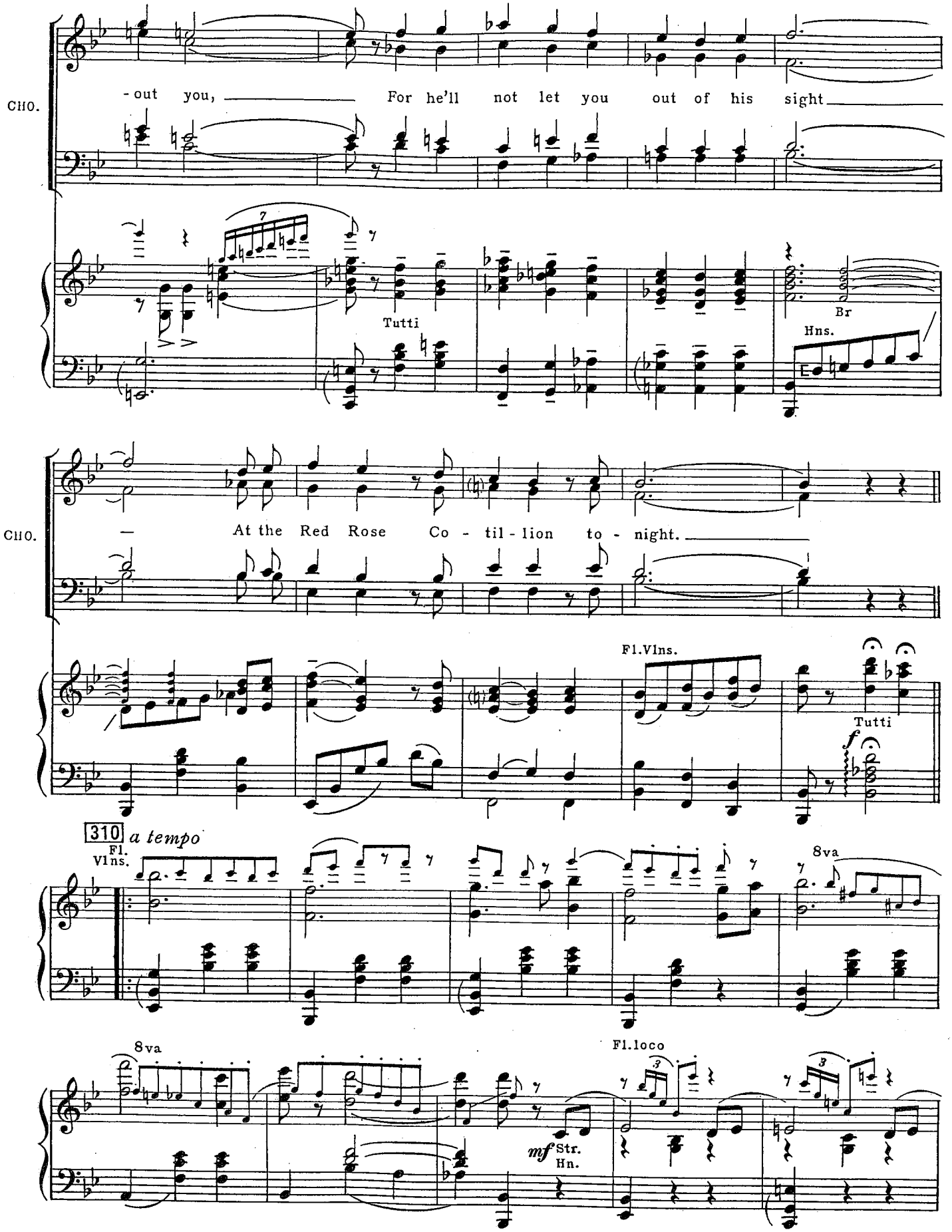
Br.

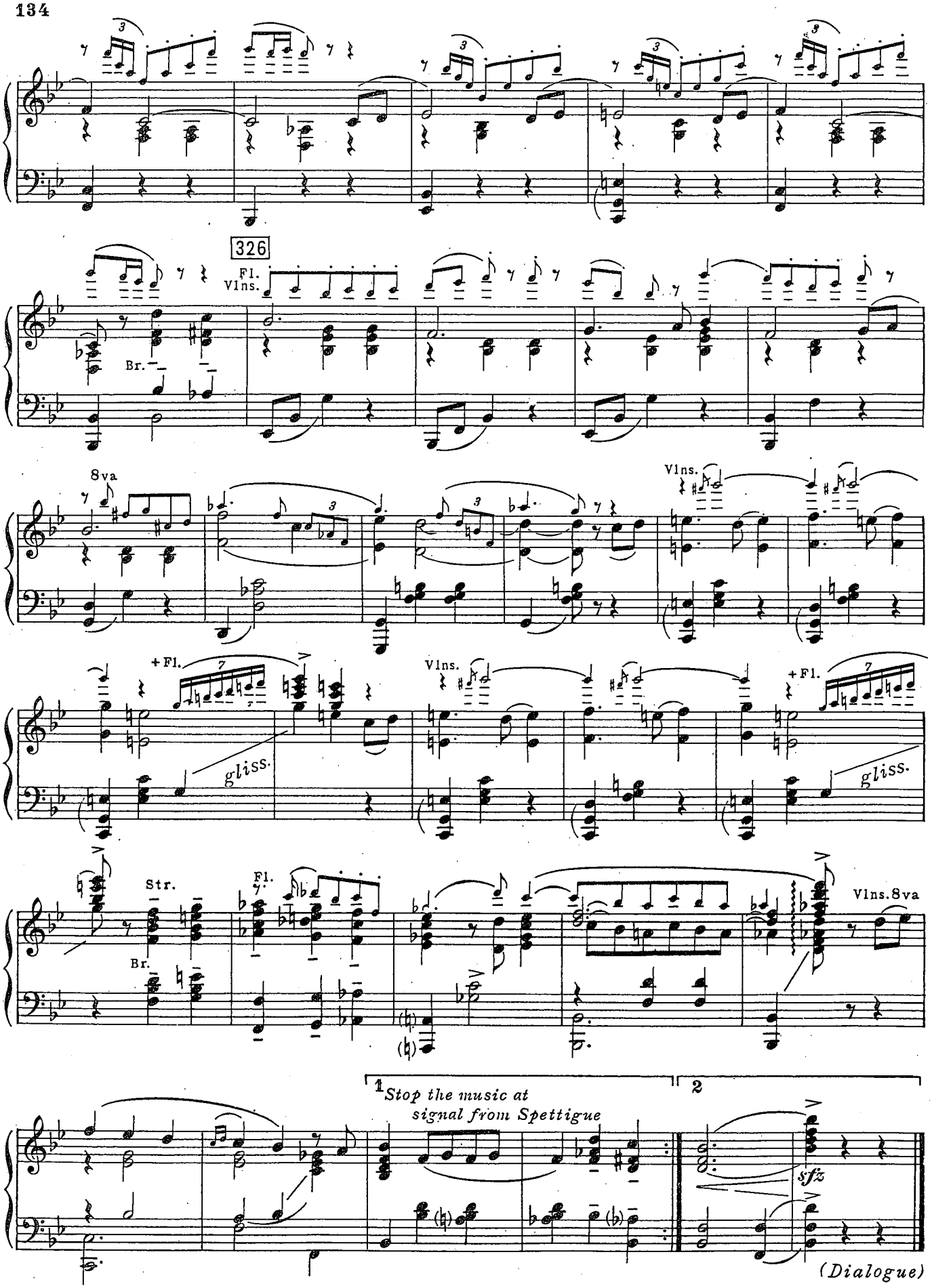
Tutti

Br.


258
Str. Fl.
ff
Fl.
Fl.
Vlns.
Fl. Tpts.
Str.
Fl.
Fl.
276
Fl.
Str. W. W.
Str.
Br.


Soprano
Alto
Tenor
Bass
286 a tempo
ff
Vlns.
When they see him waltz - ing with you On the
moon - bright pa - vil - ion, (pa - vil - ion) There'll be hearts full of
en - vy a - bout you, But they'll just have to live life with -


CHO.
-out you, For he'll not let you out of his sight
Tutti
Br
Hns.
CHO.
At the Red Rose Co - til - lion to - night.
Fl.Vlns.
Tutti
f
310 a tempo
Fl.
Vlns.
8va
8va
Fl.loco
mf Str.
Hn.

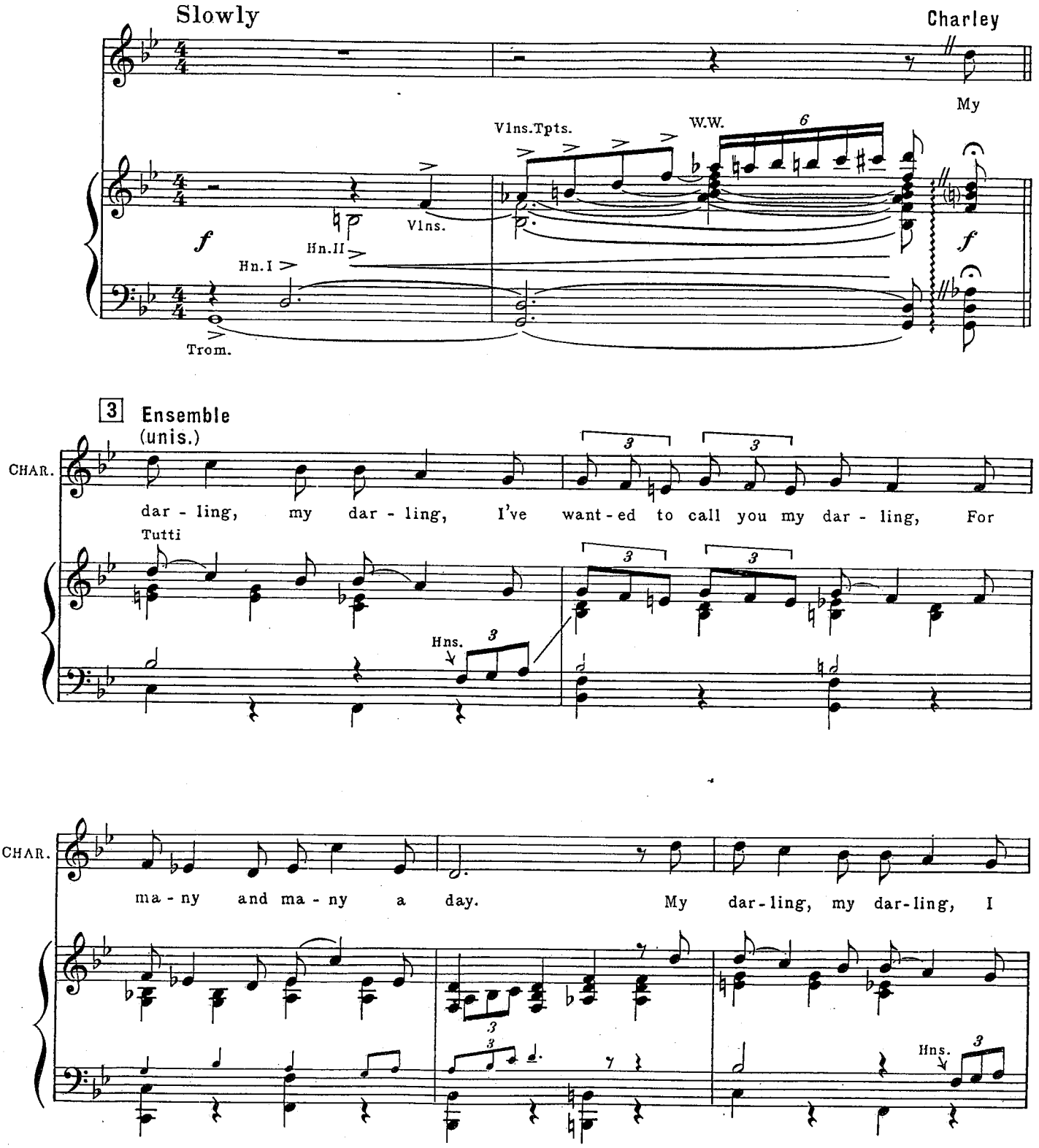

326
Fl.
Vlns.
Br.
8va
Vlns.
+ Fl.
gliss.
Vlns.
+ Fl.
gliss.
Str.
Fl.
Br.
Vlns. 8va
1
Stop the music at signal from Spettigue
2
sfz
(Dialogue)

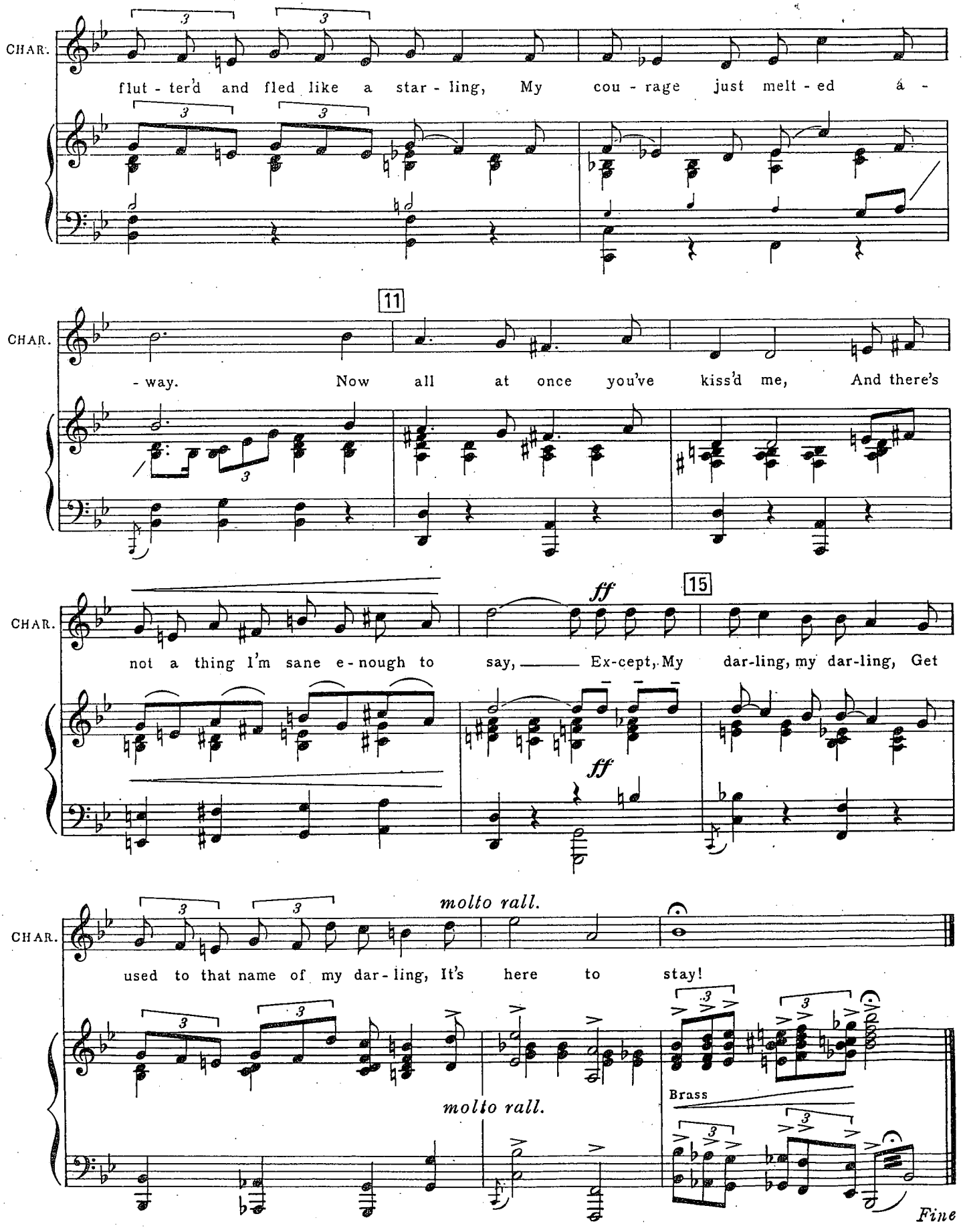
No 18

FINALE– (Ensemble)

"MY DARLING, MY DARLING"

Cue: (JACK & KITTY) "My Darling"




CHAR.
flut - ter'd and fled like a star - ling, My cou - rage just melt - ed a -
11
CHAR.
- way. Now all at once you've kiss'd me, And there's
CHAR.
ff
15
not a thing I'm sane e - nough to say, Ex-cept, My dar-ling, my dar-ling, Get
ff
molto rall.
CHAR.
used to that name of my dar - ling, It's here to stay!
molto rall.
Brass
Fine